

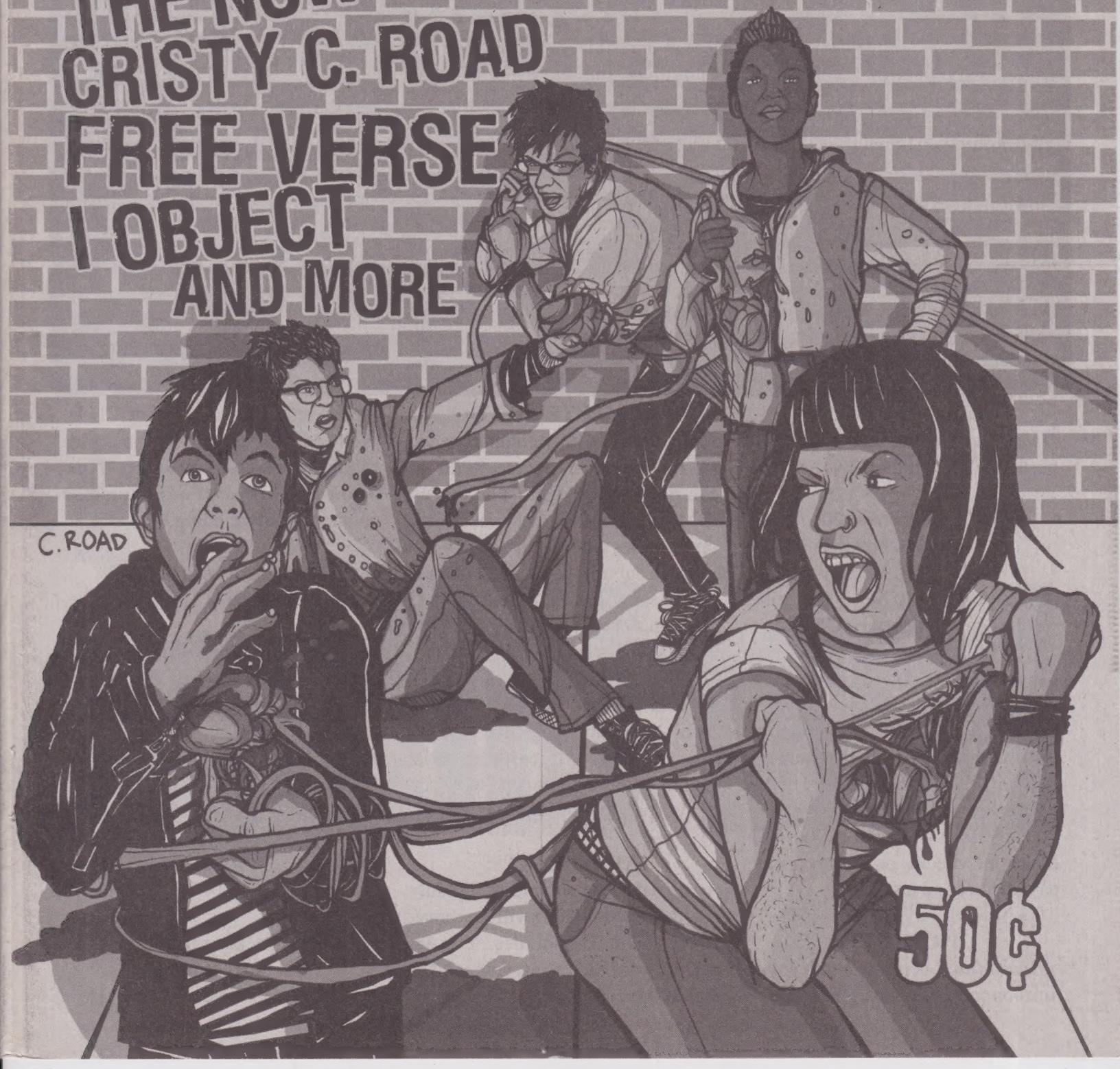
Heartattack

#49

IRON LUNG
THE NOW DENIAL
CRISTY C. ROAD
FREE VERSE
I OBJECT
AND MORE

C. ROAD

50¢



Next issue, our 50th, will be the final issue of *HeartattaCk*.

I've been struggling against this decision for a while, even though I know it is the right thing to do. I fear the disconnect from a scene I love and I'd like to think HaC has played a major role in its twelve years of existence and should maybe keep going based on that alone. It is sad to see a project coming to an end, mostly because I hate being a quitter. I'd rather be forced to stop by outside forces than quit on my own.

But the unsustainable nature of *HeartattaCk* is undeniable. The months of the year in which a deadline falls, HaC is consistent work for me after I come home from work for three straight weeks. Two to three hours during the week and about ten to twelve hours every weekend. In a conservative estimate, that is sixty hours each time we compile an issue. Plus every night of the year there is e-mail, extra time spent at Ebullition getting HaC reviews organized, and even more time at Ebullition wrangling up ads and sending it out. And that is just what I do... Kent spends a full week he also doesn't have laying out the magazine, getting ads paid for, and getting it to the printer. The time we used to have to accomplish HaC and the free time we wouldn't mind burning while staring into the computer screen at night just isn't there anymore. This magazine is a beast; albeit a loveable one.

As a new mother, I have come to see this time as time taken away from my son. Time I need to be spending with him and, frankly, time I no longer have to give. On a good evening, I have thirty minutes freed up to do "homework" and that isn't enough. Besides, how can I

justify using that time away from him when I know I can never get it back. Xander is four months old now and he is amazing. He will never be four months old again. He has begun to play and be a part of the world and I can't bear not being there for him and with him as much as possible. In order to be his mom, I really need to clear my plate. And so this seems like the best time. Ad revenue is down, less and less 'zines are being read, barcodes become the norm, HaC seems like a dinosaur, and each issue is harder to do. After twelve years, I think we've done a decent enough job to step out of it and feel okay. Issue #50 will be *HeartattaCk*'s final go. No more annoying capital C.

As a new mother, and a (slightly) aging punker, I am a little scared to let HaC go. I worry not only about fading into oblivion but losing touch with the great and interesting people I have gotten to know over the years. It can be hard enough to relate to people in the world, and giving this up pushes me just that much further into obscurity where the people I might have things in common with can't find me. I live in a small college town. It is expensive, insular, and most people leave by their mid-twenties. With each new cycle of people, there is that much more distance of age and interest. While I don't need a lot of people in my life, I do want to have a strong community. Doing a 'zine has given me that community, albeit with a little distance, and I have always enjoyed it. Nowadays, you have the internet. But message board are silly and I don't care for blogs, so what's a girl to do?

In a way, our choices to stop doing HaC can be

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 20+ 'zines
\$10 box = 35+ 'zines

Canada: \$10 box = 10+ 'zines

World: \$10 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer then send on paper or stone tablets.

DEADLINES:

April 1st, 2006 is the final deadline for issue #50. All review material, submissions, and ads need to be sent in by April 1st, 2006.

AD FORMATS:

Ads need to be submitted digitally. Ads that arrive on paper will be scanned and made into digital files. You will get the best quality if you send us digital files.

Please send files on disk or CD-R. We need Mac useable files and files should be saved as tif or eps files. You can also e-mail ads but please contact us before doing that.

Greyscale should be at 300 DPI
Lineart should be at 1000 DPI

E-mail if you need more information or are confused about the proper format for ads.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
1/3 page	\$75 regular (5" x 5")
1/3 page	\$75 (2 1/2" x 10")
1/2 page	\$200 (7 1/2" x 5")
full page	\$1,000 (7 1/2" x 10")

Make all checks or money orders out to *HeartattaCk*
PO Box 848/Goleta, CA 93116

described as the death of a 'zine in three parts. Time, money, and the fucking internet. Time spent working on HaC means time not spent doing something else, and that has begun to matter more and more. Ad revenue, as I said, is down. People don't really rely on 'zines for information anymore and so less people are willing to pay for ads they don't see a return on. Without that money, we can't print HaC—and that puts us in a real bind since we really only sell it for the cost of postage. Finally, the internet has helped to kill off most 'zines. People getting information from the internet via e-mails, websites, and blogs has totally changed the 'zine landscape, for the worse. The end is at hand.

While much of HaC is the kind of thing I enjoy. I can't say I'd rather edit and organize for the magazine more than I'd like to take Xander in the stroller and get some fresh air. I've done enough sorting out of people's its and it's, underlining album titles, changing band names from all caps to title case, making sure the 'h' and 'c' are bold when you write out **HeartattaCk**, etc. (That sentence alone probably put you to sleep. Well, not Keith Rosson, but the rest of you I'm sure.) Then there are the endless e-mails from lame PR people wondering if we've had a chance to check out their crappy, barcoded CD and if we want to do a feature on said band. I've also had my fill of trying to get that last set of reviews from various reviewers who could care less about my timeline or stress level. I won't even start on how it is when people send in shitty low resolution photos for interviews... It can be a real headache. Besides, I am starting to get downright excited for this summer. The first one in twelve years

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC cost varying amounts based on where you live:

U.S.A.: \$1.50 each (1 copy)
Canada: \$2 each (1 copy airmail)
World: \$5 each (1 copy airmail)
(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to **HeartattaCk**.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were

just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

STAFF:

Chuck Franco, Cole Jones, Steve Snyder, Brett Hall, Nate Wilson, Mike Vos, Matt Average, Dave Johnson, Mike Ott, Amy Wright, Marianne Hofstetter, Katy Otto, Danny Ornee, Tim Sheehan, Kent McClard, Lissa Oglesby, Chris Duprey, Katy Oto, Mike Haley, Weston Czerkies, Mike Priehs, Cole Barrington, Chandler Briggs, Tyler Humer, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

EDITOR: Lissa Oglesby
LAYOUT: Kent McClard

without a month of toil on HaC. The first one I'll spend with my son.

Working on HaC knowing that there is just one more after this feels joyful so I know I am making the right choice. Knowing that I am going to get that much of my life back is great. I'm not planing on fading into oblivion and no longer taking part. I'm just trying to clear my plate for the wild journey of motherhood and raising a little boy.

Still, I can't ignore the pain of loss. As much as HaC needs to end for us, I hate to see it go. It has been wonderful being so connected to a scene I love through HaC's pages. I'm proud of the 'zine, of the part we've played, and all that damn newsprint we got on your fingers. We have done some great theme issues, supported a lot of people's projects, discussed some crucial topics, trashed a lot of records that had it coming, and had a lot of fun. But now it is time to go.

The deadline for the final issue of **HeartattaCk** is April 1st. All review material and content needs to be in by then. If you are a couple days late, we will do our best to get your stuff in the magazine still. But too much after that and you're out of luck.

Remaining subscriptions will be filled with the new issue. If you have a subscription for tons of future issues you should get in touch if you want to get some other back issues. Otherwise you'll get your remainder of issues in HaC #50.

Thanks to all the people who have helped build HaC up and tear it apart over the past 12 years.

— Lisa

ISSUES STILL AVAILABLE:

- #22 Women's issue part I
- #23 Women's issue part II
- #27 International issue
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #35 Pushead/Submission Hold
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #44 Kodan Armada, etc...
- #45 The Rites/Spectacle, etc.
- #46 Caustic Christ/Zegota
- #47 Funeral Diner/Work issue
- #48 Sinaloa/Monster

All other issues sold out!!

HeartattaCk #10 is a compilation LP available from Ebullition.



Part 1: The negative

Twelve years is too long.

HaC almost came to an end a few years ago, but at that time Leslie stepped up to take a massive load from my shoulders by taking over the day to day editorial duties. When Leslie was ready to move on then Lisa took over. *Heartattack* wouldn't have made it this long without their effort and sacrifice.

When I started *Heartattack* I was not expecting it to go on forever. Hell, I don't know what I was expecting. I don't think I had any idea what I was getting myself into. It has been a lot of work. Not just physically, but emotionally. The emotional part is the killer.

My mood is too dark right now to really write something even remotely uplifting. I will write my final thoughts on the *Heartattack* experience in the next issue, you know the part where I talk about all the success and how sad I will be to see HaC end. I'll leave the positive sentiment for that final issue.

But right now I am just too pissed off, and far too frustrated for that. I am tired of giving people the space to take pot shots at me. I am tired of being everyone's punching bag. I am tired of bickering and name calling. I am tired of conflict. It isn't any fun. It gets old. I can only take so much abuse. Twelve years of abuse is more than enough.

Heartattack provided space for people to talk and discuss, but a lot of that space went to direct attacks on me. Countless times I have been called a racist, a sexist, a classist, a fascist, a corrupt business man, and countless other things.

It wears me out. I am haunted by your attacks and I have been forced to digest and process them. It is hard work. A lot of times I just let it go. I print your insults and move on. I try not to dwell on it. Other times I try to defend myself. I have dished out a lot of words. I am sure lots of people think I am an asshole. I live with that.

How many of you have worked for twelve years on a project that is often used to attack you?

I am not asking for sympathy. I got what I asked for. All I am saying is that I am tired. Criticism is a good thing. In no way am I saying that I didn't deserve everything I got. I have taken a lot of chances. Said many things in the pages of HaC that I knew would be controversial. I never tried to avoid conflict, and I am not saying that I didn't give just as much shit as I was given.

I'm just tired of doing it. I am tired of the stress. I need some peace and quiet. I am worn out. I need a vacation from conflict.

Call me a liberal PC nazi, a racist, a sexist, an asshole, a fascist pig, a greedy business man or whatever the fuck you want. But remember for 12 years I gave you the space and the opportunity to do just that. I

NAUSEA

photo by Kent McClard

heartattack

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provided a space for discussion and a place for discussion to grow, but often at my own expense. I have tried to remember that we learn through discussion and discourse, and thus even when I am tortured by what you write I have allowed you to write it.

I will now give some examples of the low part of the *HeartattaCk* experience. I am sure some of this made for good reading, but I call these low points because they leave me exasperated, frustrated, and often down right angry and resentful. No fun being abused in the very pages of your own 'zine.

Please note that these are my opinions. My subjective opinions. My perspective is my perspective. I don't expect anyone else to see things from my perspective. I am fully aware that I hold no claim on truth. As I have said since day one when I got into the literary part of punk culture, there is no truth. I have no answers. I have opinions. Truth is just a subjective opinion. I am trying to make sense of the world. Trying to understand where I belong. Living, learning, thinking, and speaking. I am making it up as I go. I know that.

1) In this issue Chris Crass unfairly tries to link my column from issue #48 to his column about the connection between racism and population control/environmentalism. His column has absolutely nothing to do with my original column. At no point did I call for population control or make any arguments that are addressed in his column. For no apparent reason he feels the need to somehow link me with what he considers racist environmentalism. He does this in a sneaky way that doesn't even leave me any room to defend myself without somehow trying to argue against his column. The fact of the matter is that there is NOTHING in his column that has anything to do with what I wrote. The only connection is the thin thread of implications that he created by saying that his column isn't a reaction to my column (which of course links them together without any evidence). He makes not one single argument about anything I wrote in my column, but merely lumps me together with "white men in our movement" without evidence. I guess he just felt that his column lacked that certain pizzazz unless he found some way to imply that I was racist, and lacking actual evidence he figured he would just make a non-supported accusation. Nothing like implying that Kent McClard is conservative, racist, and fascist in order to get more kids to read your column. Lots of fun for me.

2) Once again, in this issue, we have a letter from a woman named Katie where she gets to out me for being sexist and classist (something which has happened in many issues of HaC). She does this by focusing on the 2 sentences from my column in the last issue of HaC in which I state that if I had magic powers I would eliminate all the people of the world that belong to the culture of agriculture (that's me and you and everyone either of us

know). To me this was just a frustrated statement about the inevitability of our future fate; it wasn't an argument or a position. Clearly I don't have magic powers, so it seems a moot point. In my opinion, the things I think need changing are beyond our ability to change. But she decides that I am saying this because I believe that the poor people in Africa are just as environmentally destructive as the rich people in the USA and that I don't give a shit about global inequality. She seems to think I am unaware of my own negative impact on the world. Of course nowhere in my column did I say any of this, but that doesn't stop her. All I have to do now is write her a letter so she can educate me about the world. Finally, a prophet to offer me truth!

The disparity of resources and life style is one of the reasons why I am so despondent about the human species. I don't believe that we can stop ourselves from destroying the natural world UNTIL we have economic equality. The desire to accumulate wealth and to live destructively is far too appealing. Too appealing to both those that were "lucky" enough to be born to this life, and too appealing to those that were born with nothing but seem to think that at any moment they will also get a chance at the "better life." Economic inequality became a reality when agriculture allowed for the rise of class distinction. Poverty and inequality as well as racism and sexism are all part of the agricultural system that is fundamental to our shared human culture. The factors that cause environmental destruction are the same factors causing the global inequality.

I don't have the energy to explain myself. So I will just have to be content to give her the space to insult me.

3) In the '90s I was expected to use *HeartattaCk* as a way to dish out justice. The entire conflict over outing "rapists" in the pages of *HeartattaCk* was a brutal and no fun experience. I cannot be expected to judge. I am just a man. Nothing more, nothing less. At one of the More Than Music festivals in Ohio a small group of women cornered me and wanted to know exactly how I was going to use *HeartattaCk* to get to the truth. At the festival a woman accused a band member of committing rape 8 or 10 years before-hand. I was expected to find the truth and bring justice. These women wanted to know what I was going to do about it, and on the other hand the man accused also wanted to know what I was going to do. How did I become judge?

A woman comes up to me at a show and tells me that a store is owned by a sexist asshole and she demands that I stop dealing with that store. Some other people demand that I stop carrying one of the releases on Ebullition because they claim that the band's roadie once raped someone. It goes on and on. If I do as they say then I act with no evidence, if I ignore them then I am labeled sexist. Apparently the world is very black and white.

Countless times I have been labeled as a sexist pig. I do not claim to be perfect. After all, I am a man. I grew up being a man. I am a product of this culture that surrounds us. But if I was interested in championing sexism then I certainly would never have spent the last twelve years providing space for discussion about sexism.

I often wonder if we made a mistake printing that initial letter from Dana that set off this time period. I was really frustrated by this time period in HaC history. I didn't like the position I was put in and I didn't like the way it made me feel. No fun, no fun at all.

4) Endlessly arguing with labels about bar-codes. We don't review things with bar-codes. Right or wrong, that is the way it has and always will be. Get over it and shut up already. For every letter or discussion in the pages of *HeartattaCk* there were 25 arguments via e-mail or letter or phone. This was totally exasperating and not worth another breath.

5) Having the pages of HaC used to support big business and anti-DIY music has been really hard. I couldn't take it anymore when one columnist kept going on and on about how DIY economics are bad because they stifle the spread of ideas and how Rage Against The Machine is the true revolutionary force. That was just too much. I ended up moving some of that to a web based format rather than wasting more space in HaC on it. This is just one instance where I thought a column was totally inappropriate for the pages of HaC. Most of the time you just have to suck that stuff up and let it go.

Once these issues go to print then I get to have people ask why we printed this column or do I support what this columnist said? Just because it is in *HeartattaCk* doesn't mean that we support it. In order to have discussion you have to have more than one point of view. HaC was designed as a forum not as a lesson. The content isn't edited for content. We print what people send us. We leave it up to the reader to sort out the good from the bad. Learning requires exposure to ideas that you might not like.

6) Ironically, while lots of people are using the pages of HaC to say I am a conservative, racist, right-wing, sexist shit bag there are just as many people on the other side saying that I am just a PC faggot. For every liberal that accuses me of racism or sexism or classism there is a conservative that thinks I am just another liberal scum bag that wants to outlaw fun and force everyone to eat vegetables. I have heard just as many people complain that HaC is just liberal PC shit as I have had people complain that HaC is too conservative. There is nothing more encouraging then getting shit from both ends of the spectrum. The people that don't really read HaC think it sucks, while the people that do read HaC think I suck. Joy.

Fittingly, while spending my weekend laying out

HeartattaCk I received numerous crank calls from some guy that thought it was really thrilling to tell me to suck his dick. When I stopped answering the phone he decided to leave some messages letting me know that I am a "fucking faggot." No shit. You can't make this stuff up.

7) Complaints about reviews. At one point one of our happy readers tore out a page of HaC that had a review for their CD printed on it. They then wiped their ass with it and sent the page to us. We gave their CD a shitty review so they gave us some shit. That's DIY justice for you. That is the extreme example, but people complaining about reviews is all too common. Reviews are subjective. A person makes a subjective reaction. It isn't up for debate. It is just opinion. It can't be proven or argued or debated.

Which, leads me to one more complaint. Writing reviews. I have written thousands of reviews. I've run out of words to use. After a few thousand reviews every review I write feels like re-hash. I am dead tired of writing reviews. Dead fucking tired.

8) Finally, I will no longer have to hear people complain that HaC is boring or that it isn't this or it isn't that.... blah, blah, blah. I can't tell you how many hundreds of times I had to listen to someone complain about HaC. It was draining. My response was always the same, write something, do something, make it better or read something else. People almost never have anything to contribute except for their negativity. Fix it, make it better, entertain me.

Well you will have nothing to complain about now. After the next issue it will be all over and you won't have to read it. You can rest happily knowing that HaC is gone, and that I will never again FORCE you to read it.

So that's my two bits for this intro or outro depending on how you look at it.

Issue #50 will be the last one. This is your last chance to send in a letter or column where you attack me for being racist, sexist, classist, fascist, or for being a tree hugging liberal that sucks wild donkey cocks. Or perhaps you will want to use this one last opportunity to write about how you find HaC to be boring or terrible or shitty or ugly. Why not call and complain about how we didn't review your CD because of the UPC code (Oh, the injustice!!).

Right now I am as excited about ending *HeartattaCk* as I was about starting summer vacation on the last day of high school. The excitement is palpable.

Vacation, here I come!!

— Kent

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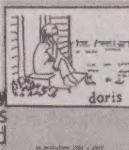


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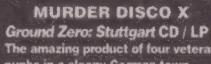


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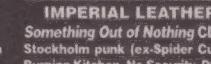
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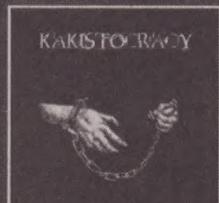


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Dear *HeartattaCk*,

I wanted to say that I enjoy every issue of HaC and that it is my favorite fanzine. I love the recycled paper, the black and white fonts and photos, the interviews with people who really have got something to say and are sincere, the variety of columns and the tons of reviews. I even like the advertisement, which keeps the price down, because it is no shitty-brain wash advertisement from companies, which get richer and richer. It's a presentation of stuff, which means a lot to the people involved in it and who want that other people feel the same. Sure, this sounds really romantic and naive but till now I have not been disappointed. And those who don't feel the same way about the ads can easily ignore them because they are separated from the content. And all these stuff, which gives me several hours of thoughtful and entertaining reading and watching is provided to me for 50¢! Unbelievable.

What I specially like about the 'zine is that, although it comes up like a DIY hardcore zine, there is so much more in it. Of course there aren't many in depth analysis of political topics but if I only wanted to read that stuff I can choose a different source. But there is such a variety of opinions worth thinking about and impressions of life in general and you have always the possibility to get more information about the topics introduced. No matter if it is getting to know how it is like to become a firefighter in New York, to be a punk studying law, the moving columns of Rahula, information on recording, CrimethInc or the well worked out contributions by Chris Crass. There are more which don't have got such clear topics, which don't appeal to me in such a regular way but also often make me think about the issues covered.

And for me that's a great success. You can't like everything you read, hear, and see but as long as it makes you thinking about it, it was worth its effort.

Before I drift too far into such philosophical spheres: Please keep up the good work. I greatly appreciate it (also your special issues about work or education). One last question: Why don't you want numbered pages and an index?

Yours,

Jérôme

omegawolve@web.de

Dear *HeartattaCk*,

Writing this letter in response to Kent McClard's column in your last issue was very frustrating for me. As someone who has worked in the Peace Corps and has interned for an environmental non-profit it was very disheartening to read someone from our scene talk about how he would like to wipe out the entire human race with the push of a button. It was also frustrating to read Kent place blame on the entire human race for environmental destruction when reality shows that a small percentage of the world is to blame for the bulk of this damage. Sure, Kent placed blame on the dominant cultures but he said he'd like to wipe out everyone without discrimination, which means he's placing blame equally on the world's poor. Most of the world's

poor are women with little or no property of their own. Whether intentional or not, Kent's sentiments are both classist and sexist and a reflection of American superiority.

I've spent several years of my life working in developing nations. It is hard for me to believe that desperate people living in villages with inconstant electricity, who walk miles on foot to get to work, and must drink water out of a well which is probably poisoned by toxics are somehow responsible for the Earth's problems. Meanwhile Kent has money to install solar cells on his home and makes a living shipping records made of paper and vinyl through UPS which uses airplanes to ship these records all over the world. Kent wants everyone dead who can't even come close to afford to do the things he can do which sounds a lot like something a rich American would say. Then he cops out by saying he's just one person who can't have any impact. Right, like Rosa Parks was just one person, or Erin Brokovich, or many others who were just one person.

Kent's sentiments aren't a new consciousness as he says but the same old recycled racist environmentalist theory that all of the world's population is too blame. And yet the American environmentalist refuses to acknowledge that he is proportionately creating more pollution through his lifestyle than entire whole communities in developing nations who lack the same resources privileged Americans have. It is a shame that many of *HeartattaCk*'s readers will believe what McClard is saying and somehow think that millions of impoverished people's lifestyles are just as environmentally damaging as an American's lifestyle. I'm sure some of these kids will probably think their lifestyle is actually less impactful than a person in a developing nation because they're vegan or because they car pool. I wonder if this is what Kent believes about himself. From my own personal experience working in Africa a person in the States who is living a minimal impact lifestyle is still using a hell of a lot more resources than poor folk in developing nations. If anyone should be wiped out off the planet it should be people in industrial nations not the majority poor of the world. That includes the well off environmentalists here in the States who are disconnected from the reality of the rest of the world's population.

One columnist in the last issue suggested punks with extra money should donate to a cause. Kent, you will pay for solar power on your house as long as you get some free electricity, right? Would you consider donating some of Ebullition's profits to SELF which installs solar power cells in rural villages in developing nations? Their website is www.self.org and their address is 1612 K St. NW Suite 402/Washington, DC 20006. You won't get anything in return but you will help other members of the human race who can't afford the luxuries you so easily acquire. At the same time you'll be helping poor folk not damage the environment which you say you're concerned for. If your concern for the environment is sincere and not some PR scheme lip service used to sell more records or draw attention to yourself I hope you will seriously consider supporting organizations such as SELF.

I invite you to dialogue with me so that

you may further educate yourself on global poverty and inequality. Folks need to realize that not everyone on the planet is to be blamed for the damage and violence that is caused by rich nations. I also hope that you will exercise your status to help out people other than yourself. You seem to be more concerned for a bird in your backyard than you are for a village of women and children who can't afford to eat a meal.

In struggle,
Katie; katieanok@hotmail.com

Kent McClard,

I just read your column about cats and people and writing and the world and all that, and I figure since you bothered writing all that, you deserve to hear some feedback, right?

Basically, while I was reading it I was thinking, man, I like this guy. Everything you said makes sense, even though it is depressing to really think about. I feel that people tend to avoid looking at our major problems in the world in the same way that people avoid looking the person who's yelling at them in the eye, simply because it's hard to do. But looking away doesn't make problems go away, and I really appreciated reading your views.

If you get a bunch of angry emails from offended cat lovers don't let that get you down!!

—Dan S. from Massachusetts; dshaw@student.umass.edu

Dear *HeartattaCk*,

FINALLY!!! I was just about to give up on reading *HeartattaCk* until I read Kent's triumphant return in issue #48. I'm of course referring to his bleak prediction of human existence. But first, let me backtrack. Kudos to you Kent for saying what you said about domestic cats on the website. What you said was extreme, but it is very true. Many Australians know the impact of feral cats (mammals in general) all too well, and even encourage their extermination. But let me get to the heart of why I write. What you said on the site, and what you said as a response in #48 was a breath of fresh air in this most stagnated hardcore scene. It was honest, raw, unapologetic, challenging, iconoclastic, and fucking hardcore. The honesty in these statements is at the heart of hardcore, and what's been missing for about 7 years or so. I think hardcore has become too political, and by that I don't mean in the sense of writing about how much Republicans suck. I'm talking about how people are now afraid to offend, to challenge, and to be uncool. We are so worried about saying the right thing. Musicians and writers are confined by the avoidance of being labeled some kind of "ist." You have to give Kent a lot of respect for saying the things he does, even all the way back to the *No Answers* days, because he's willing to challenge everything in the human "discourse." Hardcore needs more of this. Sure Bush sucks, and America sucks, and everyone's a racist, but COME ON! Let's talk about what really bakes our noodles! Quit preaching to the choir! And for chrissakes, give hardcore back to the nerds and rejects! So anyway, Kent, it's good to have you back. I know you said that you are

only one man, but I truly believe hardcore needs you. Sam McPheeters can't bear all the burden. Okay, I'll get off of your nuts, now.

Take care,

Chris Sneeringer; Giantreptile@comcast.net
P.S. Release the Greyhouse discography so that I can die peacefully.



Hey killers,

I would like to argue the point of the column called "Ravilution" on the subject of white counterculture's role in cultural theft and appropriation in issue #48.

I myself am in prison. What I see every day is the theft of culture and of culture prejudice. Being "white" myself, I have unconsciously stolen other cultures. Such as wearing "loks" type style sunglasses brought on by Latinos, cuffing my pants in the style of again the Latinos. Also saying things such as "what's up, homie" and other sayings again that are Latino sayings. What causes this behavior is something I don't know about. Another sad thing I witness in prison is how fucked up the cultural religious ceremonies and services are less frequent then that of prominent white cultural religious ceremonies or services.

I witness Indian sweat ceremonies being cancelled every time that they are available to inmates. Muslim Sufi's are also condemned to that same fate. The pagans don't have services available to them. You don't see anything announcing Buddhist services or anything having to do with Wicca at all on the roster.

I recently went through a different situation, me being a white punk and all. I have to deal with the racist and sexist bastards they cell me up with now. To make my time easier, one has to be comfortable in his living environment. So I have made a different decision. I contacted the prison "authorities" in my cellblock and let them know that I don't tolerate racists in any way! They let me know that since my level is maximum custody that they document what I said. Which means they will take it seriously. Being in prison and not being corrupted by ignorant racists is a very hard thing to accomplish! Staying positive and strong is something I will strive to keep living inside me. I am willing to fight for my right to believe what I believe.

Anyways, another thing I noticed is how people in the system are so naïve of punk. About a week ago, I am sitting in the TV room watching TV when this older white dude comes up to me and asks me if I listen to punk. He proceeded to let me know that punk is the only really true white boy music. I kind of chuckled and asked what kind of punk he listened to. He said, "Screwdriver." Again I kind of laughed and said, "Whatever dude." What I am trying to get at with all this bullshit is that I see a lot of cultural prejudice everyday. Not just cultural theft but cultural prejudice also. Hey, this is Amerikkka, land of the free, right? Yeah, fucking right. Don't fall out. Stay strong!

Cory Colwell

#15120804
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TOP 10 LISTS

Lisa Oglesby:

GORILLA ANGREB — 7" • WRANGER BRUTES — Tape LP • SINGAL LOST — You'll Never Get Us Down Again 7" • NO HOPE FOR THE KIDS — LP • BORN/DEAD — Repetition 7" • Mamaphilles #2 • Homestarrunner.com • INFEST — Mankind 10" • xBRAINIAx — 7" • Xander Maximillian Oglesby-Hall

Nate Wilson:

Pig Champion (the guy was amazing... RIP) • K Y K L O O P P I E N SUKUPUUTTO — Helvetin Element It 7" • THE DARVOCTES — anything and everything • THE HOLY MOUNTAIN — Bloodstains Across Your Face CD • CLOCK CLEANER — live in Albany • D.S.C. — Dead Stock Crusher LP • THE FORMALDEHYDE JUNKIES — Are A Total Wreck 7" • REAGAN SS — advance 7" • SHAPE SHIFTER — demo CD-R • TOXIC HOLOCAUST — advance of 5"

Chandler Briggs:

SINALOA — Footprints On Floorboards CD • REDS — Is:Means CD • ALL THE POWER by Mark Andersen • BULLETS'IN — Conceive LP • TINY HAWKS — LP • Paradise Now • REACTIONARY 3 — live & split 12" with TRUE NORTH • MENEGUAR — new songs live • SEEIN' RED — We Need To Do More Than Just Music LP • America? #13

Mike Haley:

Larry Everett finishing my reviews when I went to play Scrabble • SUNN live at the Uchurch • Lost coming back on • PISSED JEANS — live • COUGHS/NIGHT WOUNDS — split 7" • WIESE/DEAD MACHINES — spit 12" • BUGS AND RATS — Smart As A Whip CD • Reno 911, season 2 • drinking & smoking weed at Benn Roe's shows

Mike Priehs:

xBRAINIAx — 7" EP (I may be biased, but this would be #1 regardless) • HATRED SURGE/INSECT WARFARE — live & recorded • ANNIHILATION TIME — II LP • LEBENDEN TOTEN — State Laughter 12" • MIND ERASER — Cave CD • AGE — Four Wings LP • THE VICIOUS — s/t LP • OUT COLD — Goodbye Cruel World LP • NO DICE — 7" EP • PEDESTRIANS — Future Shock LP

Chuck Franco:

Tale Of A Shamans Apprentice by Mark J. Plotkin PhD • V/A — Amebix Tribute Japan CD • TUNDRA — s/t CD • NK6/DUDMAN/THE FUCKING WRATH — live • CHARMAN/ANNIHILATION TIME — new years debauchery show • Royal Tyrell Dinosaur Museum, Drumheller Canada • KONTON — Damaging Ear Massacre CD • MARTYRDOD — LP • POST REGIMENT — Czarly LP • the nuclear tsunami, will you survive?!!?

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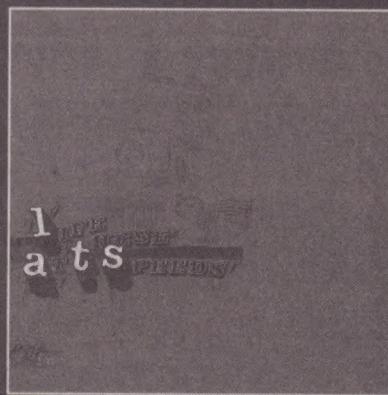
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When I met Cristy Road she was sitting down in a restaurant, waiting to order food. Her bag was tossed on the table. The front of it reads "KEEPIN' IT REAL" and inside are a collection of headphones, 'zines, postcards, papers & pens. We ate some greasy vegan diner food and discussed the cold NYC weather. Cristy is a punk rock illustrator, writer, Latina woman. Her drawings and writings have appeared all over the place—from punk rock settings like record covers, posters, fliers and magazine covers to not so punk rock settings: posters and magazines. Her work is often politicized, even in its very nature, thanks to the whitewashing of many communities in the world. Her refusal to join the status quo is embodied in her insistence on inclusion—of women, people of color, queers, and anyone else who does not fit the mainstream representation of beauty. Her work is inspiring and insightful, which is why I wanted to bring her words and drawings to the Heartattack readers. She is indeed 'keepin' it real.' Enjoy.

Conducted in late December 2005, via the internet by Chandler Briggs.

define as "change" was making me insane. I think there's this overwhelming dismissal of mental health in activist communities I've been directly involved with, where not being okay isn't an excuse to not show up at a meeting. So, right now, I'm really excited about clarity and being involved socially with both my community and

and exploration made a lot of sense to me, but as much as learning what's out there is intriguing, coming and going involves a lot of privilege, and that romantic embrace of travel that exists in sects of punk rock can only forego for so long, you know? I lived in Florida for 22 years and I'm pretty excited to live in New York for another 22.

Cristy Road

communities I've tried to support in the past. So it's safe to say that not going to 40 meetings and choosing to embrace commotion, people, diverse communities, and then the raging parties is very productive towards my clarity. I think I've been around one too many middle class white kids who have the energy and privilege to constantly complain of oppressions they haven't even experienced, but can see and identify in things like, say, mainstream media. So I'm like, "Hey!

Right now I need to romanticize and embrace that culture ingrained in where I live and the culture I'm going to gather from it and create there. I think there's a history that exists in New York that is far from existing in Florida—not better or worse, just different. And I identify with it in spectacular ways. Everyone asks if the reason I'm in New York is cause rock n roll bars are open later, you're not required to clean up after your dog when it shits in the street, and it's easier to find other wingnut artists—and in a way, yes, but that is half the truth. Things like scenery, seasons, and the historical backdrop of native people and places is so vibrant here. It's so effective towards the growth of what I make.

HaC: In your writing, you tackle subjects ranging from your Latina identity, to queerness, gender, and teppunk rock. How have you addressed this in your artwork?

CR: At first, I was afraid of tackling too much in my art, because I felt one issue would be marginalized and it would come off as, you know, my "token piece on sex and feminism," or my "token piece on Cuba." But at the same time, I felt, if anyone thought I was doing that, it would be a little busted because those are backgrounds that I identify with. And I apologize for sounding jaded, but I've basically come to realize that a lot of criticism in "radical" communities comes from headstrong activists who didn't even grow up poor, non-white, or a girl. So why should a Cuban girl take it, right? However, I am critical on myself and I think it would be relatively cheesy if I had "token" pieces on varying subjects. So I try to stick with what is affecting me at the time, let alone what projects I'm involved with. Because while my identities are things that I, and those around me, have to interact with everyday, I think that they aren't going to persist with every single drawing I make because different battles affect me more or less at different times. And although making art that strictly defines these identities/struggles is important to me, I still like to make art that the concept is neutral. However, it is safe to say that my political identity is always gonna seep through one of my "neutral" drawings. Like, I did a drawing for the cover of *MAXIMUMROCKNROLL* the other day [Spring 2005], and I just drew a bunch of kids hanging out playing music, but when choosing who I wanted to draw, I was pretty damn crazy about not everyone being male, not everyone being white—you know. White boys grace punk rock art like it's nobody's business, and it's nice to counteract that, especially because that's how my life is—I hang out with a diverse setting, so I'm gonna execute that in my art. Lately, reaching that inclusiveness in my art has been difficult, because I've been doing lots of work in small



HaC: If you just met a "peer" and they asked, "So, what do you do?" how would you respond?

Cristy Road: I think this happens often and I usually answer with, "I make drawings and write stories." Unless if it's, you know, someone I need to impress, I can say, "I'm a freelance illustrator and an independent publisher," but how often do I need to impress someone?? For real. And the latter response sounds b-o-r-i-n-g.

HaC: Besides writing and drawing, what sorts of things do you like to do to maintain sanity?

CR: In the recent month, maintaining sanity has been a big part of my life and my ability to even make drawings, and that definitely changes. A year ago, I had to be involved in 40 million organizations that focused on varied human rights to maintain sanity, but then I realized that that abundance of meetings and overanalyzing what I

Try experiencing racism every fucking day as oppose to just reading about it in your book collection! You'll realize how important it is to seek lighthearted methods of sanity and chill out every once in a while!" Some people meditate—I go to routes of raging commotion. I grew up in small hoods with loud neighbors in loud homes and if I don't have that, I kind of lose my mind. So I guess I'm saying that all I ever do is make drawings, write stories, and party real buckwild with different communities?

HaC: Location is an interesting topic, one that seems to have a constant place in your writing. Can you tell me about your time in—and move from—Florida, and how these places have specifically affected you in relation to your work?

CR: Well, I went from Florida, to Pennsylvania, to New York. For a while, romanticizing travel

periods of time, and it's mostly been work for projects I'm doing with other people. Although in the end, at the time of executing the drawing—that need for representing my identity through random ideas is always somehow generated.

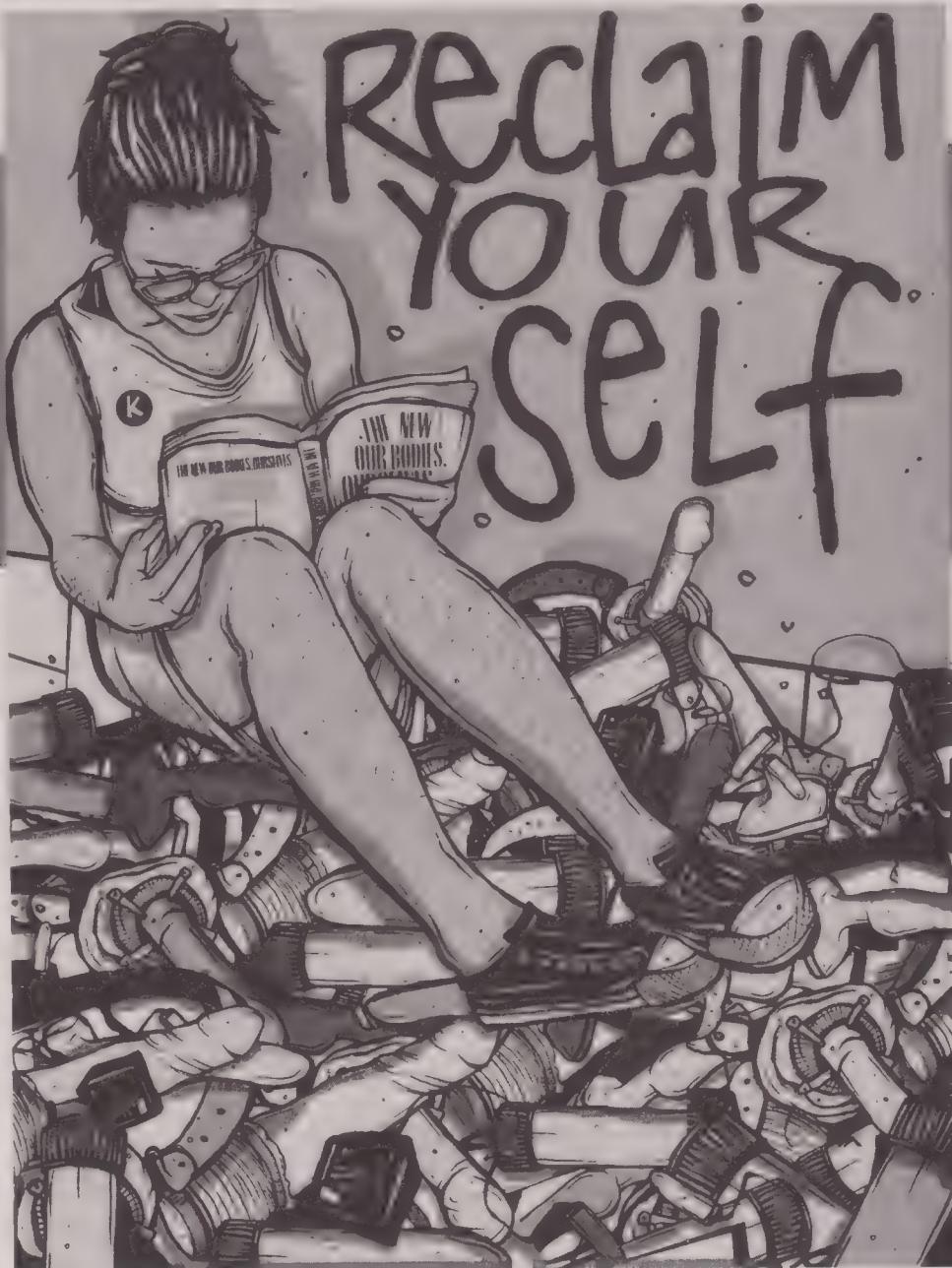
HaC: Do you find it difficult having this identity in the current punk community? What issues do you deal with on a day-to-day basis, in relation to punk rock?

CR: I think that as much I identify, hang out, and draw record sleeves and flyers for punk rock bands/people—I've become a lot less critical than I was around age 19, about punk rock. That's when I came to realize that punk rock wasn't the multi-cultural haven that it was in Miami, where I grew up—and I kind of back-lashed the scene entirely because of that realization. And I wouldn't say I'm giving up on my morals—they still exist—but you can't be an idealist adult. You have to admit that you adore something, like punk rock, and constructively embrace its positives and criticize its negatives. I grew up in a community that was 80 percent Latino and most of my friends were angry young girls—this gave me the foundation to embrace punk rock and dismiss any of its obvious flaws. And I'm never going to deny that it potentially gave me safety and belonging as a teenager, but I've grown up now. And it is great to see other young folks who feel as embraced by punk rock, however, I'm pretty old now, and I've realized punk rock isn't out to prove total inclusiveness and embrace of all people. And back to the concept of sanity and clarity—why constantly fight that or want that instead of just enjoying the show or leaving the show if it sucks? I have to focus on the people and projects who are right on, and avoid those that seem counterproductive, oppressive, shitty—anything. There are some good bands out there, there are some good publications out there, and there are some good shows out there despite the occasional bonehead that is gonna show up and get in our way, you know? I think it's unsafe to romanticize punk rock as this super-tight, posh, ultimately safe community—because how easy is it to achieve ultimate safety? That's hardly simple. I think that even the pockets of punk rock culture where "radical" ideology is stressed deserve a large bout of criticism. You know? I don't want some kids telling me that the revolution is happening in their basement cause some all-boy hardcore band is singing down there about feminism without realizing that there is a more prominent revolution of economically disenfranchised people rising up, down the street from my house, on Bushwick Ave., you know? I'm not saying a good basement show is not worthy of a smile—I just think that if you're going to politicize your subculture, you should take the time to learn from other communities that also have that intention of revolution and change. And while I feel like social change is well in the hands of my Latino, queer, and feminist brothers and sisters who may or may not even know what punk rock is—it is safe to say that I still embrace punk rock for what it is, politicized or not. Honestly, I sometimes don't want to deal with discussing my "identities" at a show or while playing in a band, you know? I think that if another punk who wants to bond over mutual backgrounds—its great and I would encourage that. But I don't want my identity politicized in a neutral zone where we're supposed

to be hanging out enjoying some band. Fishing for that discussion in a punk rock setting is often means for being tokenized. How many times have I been asked to sing a Spanish song in some all-white-kid band? That is bullshit, honey. I'd rather just have a good time at the show and occasionally sing Spanish songs if I personally choose to or if, you know, I'm drunk enough to try.

HaC: Going back to what you said earlier about the drawing for *MRR*: in *Greenzine* #14 you had a disclaimer regarding diversity in your drawings. You mentioned making sure your drawings are inclusive of the diverse communities you are a

when it's done on a personal level (in my 'zines, books, etc.) is basically drawings of my friends who I happen to know. I draw those around me and what I know—it's a pretty simple concept. Some don't realize that I frankly can't pull people out of my ass and that this is my crew who are accessible enough for me to draw—not a manifestation of what I think punk rock should look like. I think this goes hand in hand with what I said earlier about picking and choosing the punk-specific environments that support me. It has been possible for me to be in situations where I feel safety—so I draw those situations. I



part of. Can you explain the reasoning for this disclaimer, and perhaps provide some background on this issue for the readers?

CR: The disclaimer said that my art wasn't supposed to be a fabricated representation of what an ideal, or inclusive, punk rock community "should look like." I know that half the time punk rock can lack diversity—I'm not in a bubble where I think some imaginary all-Latino-dyke band is as big as The Ramones in the US. My art,

don't want viewers to dig too deep on why I draw hair on women's legs, or present more androgyny than binary gender representations—I'm not inventing a utopia, I'm just drawing what I see or identify as. I'm not out to take applications for creating a scene, you know? If I'm disappointed with a scene, I'm not going to draw it, you know? Although, in a lot of instances, I'm going to focus on a demographic because it's what I'm drawing, you know? If it's personal, I'm drawing my life—

if it's somebody else's, I'm drawing their life. I'm not going to draw 2 white punk kids in a poster for an Anarchist People of Color Conference. However, I don't think its counter-productive to still depict those two white kids in some other piece, where its relevant—like a record cover for some band that consists of two white punk kids. But it is safe to say, I think, that that ability to want to, or be able to, depict any diversity in art is only the product of understanding it, associating with it, or living it.

HaC: In what ways are you attempting to reach outside of the radical/punk community with your artwork?

CR: I think I basically pick and choose whom I'm going to make art for—the only medium that represents my art collectively (both apolitical punk art, personal projects, and political art) is



my webpage (www.croadcore.org). However, I engage in different projects that are ultimately gonna engage different crowds—and personally, I am okay with that. And while I'll voluntarily do art for flyers and 'zines or get paid to draw some bands CD cover, I'm still gonna contribute art for non-punk organizations/publications (INCITE Women of Color Against Violence, Coalition of Immokalee Workers, Left Turn Magazine, SPREAD Magazine). I think there is a line between making art for punk, making art for social reasons, and making art for politics. On instances that line can be blurred, but on instances it can't be—and that's fine. I feel like a lot of the work I've been doing for bands and punk-publications lately has been relatively apolitical. They can be politicized in the sense that I'm not drawing the typical image of man and woman—but I guess that is the basic fuel of everything I do, right? On the other hand, I do publish 'zines and books and getting a diverse response from those projects has been hit or miss. *Indestructible*, the new 'zine/book I'm working on, may have a non-punk-specific emphasis on class, culture, substance-abuse, sexuality, puberty, and gender—

it is STILL about teen angst, and Miami punk rock in the early '90s. And while the non-punk assets will assist in getting a non-punk crowd reading it, I'm sure it'll find more a place in the heart of other people who grew up with punk, or any outcasted culture—and I'm okay with that. I think a lot of media embraces of the underground have affected non-subculture-identified people because of the projects distribution or promotion. I think that choosing to make a project accessible or exclusive is the deciding factor on whether or not a diverse crowd is gonna look at it.

HaC: You've done *Greenzine* for almost ten years now. How has the 'zine changed and/or developed?

CR: It has changed because I've changed—10 years is a long time. I used to write a lot about bands and the 'zine involved a lot more humor,

in your writing. Can you explain how you approach these in both writing and artwork?

CR: I think it's always been difficult for me to illustrate the concept of or concepts around sexual violence—I've tackled it in my art in subversive personal ways. It is incredibly touchy for me. I think that writing about it has pretty much involved years of learning how to support other individuals. Unfortunately, in the community I'm coming from, this is the form of violence that tortures us and breaks us the most frequently. Writing about it in any setting is inevitable for me. Approaching the topic can be angry or involve a lot of healing—obviously, there isn't a concrete answer to your question. Every time I've written about assault, the outcome has been based on how empowered I feel in the route of fighting it. Sometimes I've written about how small it makes us feel—how true it is that sexual violence can completely disrupt a once functioning community. Other times I've written about how substantial support and understanding can be, or how healing can give us that much poise and an ability to raise our voice.

HaC: According to your website, your 'zines are available back to issue #12. Why not keep older copies in print?

CR: Actually, I don't even have issue #12 available anymore. I think it's just a personal thing. People like to see how much people grow and change in their work, and people like to analyze and criticize that growth, as if they actually KNOW the person. But I'd rather just conceal the stories about my past to the people who have the energy to actually get to know me. I think that in the past I've misrepresented things in order to come off as funny or even strong—and I don't feel that confident showing work I did at a time that I wasn't that confident.

HaC: You mentioned you have a new 'zine/book coming out this spring, *Indestructible*. What is that all about?

CR: *Indestructible* is technically *Greenzine* #15, however, it may be the last issue of *Greenzine*. It reads like a novel and the second pressing may or may not have the *Greenzine* #15 subtitle. But don't tell anyone. It's the first thing I've written that is a long story where each chapter flows into the next, instead of lots of short stories. Basically, it is fifteen chapters on being fifteen, although in the end of the story, most of the characters are seventeen. It is all based on experiences I had, people I knew, and the general concept of being a dubbed a "troubled" teenager. *Indestructible* is a lot about how class, culture, sexuality, familial drama, substance abuse, mental health, the sake of belonging to something, and growing up in the punk scene all intersect. I have so many other Latino friends who grew up in the punk subculture and often weren't white enough for punks, or Latino enough for their culture, and it's a shame and a hassle. However, I felt culturally supported in the scene I came out of—I wasn't the only brown girl, you know? And that sustained my undying embrace of this community that helped me cope with friends dying or peers getting ragged on for being broke or gay. Its half text, half artwork, and it feels incredibly nice to clarify all those things I wrote about at that age that I wasn't confident enough to fully conceal. In a way, this is the perfect ending to a 'zine I started when I was fifteen. And while I conceal those old issues

and I eventually decided to write stories. I think my use of punctuation has gotten a little bit better after ten years. Just a little, though. Like any ongoing project, it has seen a million faces. Not that humans are inevitably two-faced, but we grow everyday. A few of the recent issues that I've done in the last four years focus a lot on political values, and I'm still in on that, but I'm moving away from it with this issue. Although I'll tap on things like race, gender, and class—I focus on those things as human qualities we deal with as people, as oppose to how to deal with them as activists. And I think that's where I'm at now in my life. The issue I'm working on now is less like a 'zine and more like a graphic novel and I think that that's what I want my literature to become. I think 'zines have an exclusive audience, and although that culture is great and thriving more than ever, I want to make illustrated books that can be accessible to punks, comic book nerds, and teenage girls in the inner city, you know? I think I am or have been all of those things and I would like to embrace all those identities with what I do.

HaC: Sexual violence and assault are large topics

and not let any strangers in on my secrets—that whole idea of this being the perfect end may not mean shit to anyone because I'm so secretive. However, it means a lot to me. And hopefully this project can mean something to other angst-ridden teens of the past, present, and future.

HaC: Currently, what other projects are you working on?

CR: I'm doing art for several publications like *SPREAD*, *Left Turn*, *Razorcake*, to name some. I still do art for bands, friends, cool groups, birthdays, weddings—you know, truthfully, it is my day job. However, I'm also working on this other graphic novel with my friend who is a filmmaker, Esther Bell (www.etherbell.com). She wants to promote her next feature, *Flaming Heterosexual Female*, through a series of comic books, and I'm doing those with her. The first issue in the series is almost done. It is a sweet tale about a woman who sets out to prove that monogamy is biologically impossible.

HaC: You've done a lot of work with Microcosm Publishing from Portland; how did that friendship begin and how has working with them been?

CR: I actually met them about seven or eight years ago, and it just grew via mutual interest in what we did, you know? I liked the way they operated and they liked my drawings, so we grew and grew. I'm really into the way they're functioning these days, and the amount of work and money they put into publishing and distributing other people's projects is totally admirable. They're really respectful of what I do—people always talk smack and say they use my art without my permission, but hello, who is getting fat checks and who's been their friend for over seven years? I do a lot voluntarily, but we both understand that we live in the United States and we have to put food on our tables and pay rent. Financially supporting one another is this adult concept that we both have under grasp, so it's nice to know I don't have to hold a gun to

their head in order to make them understand the economic worth of the work I do. It's great to have a creative, business, and social relationship with the people you work with, you know? My e-mails with them will begin with talking about images for new shirts and end with side notes on how fucked up I got that one night, or hot that one person is. Work exchange can get go stuffy and uncomfortable. It's extremely tight when you can work with friends and talk business and smack in one conversation.

HaC: What materials and mediums do you work with, and why? Has this changed over your history as an artist?

CR: I started with using micron pens for my line drawings, and I would color the spurts of color and gray with pantone markers. I still do that sometimes, but what I've noticed is that there is an uncanny demand for digital representations of art—no one wants original pieces anymore. And I'm okay with that, because I finally got a decent computer a year and a half ago. So since then,

to the theme of work. In line with that, how are you able to support yourself with artwork and writing, or do you have to do other things to compensate? Are you able to "do what you love, love what you do," as the saying goes?

CR: Fortunately, yes—for now at least. I do a lot of paid drawings for bands and magazines like *Bitch* and *BUST* who have adequate funds to pay artists. And I make money from my own projects on the side, so it all works out pretty okay. Sometimes I'll get a random gig that pays a lot for a ridiculous little image, and that is always helpful for survival. I'm scraping by, but the abandon of luxury is totally worth it, you know? Was I ever luxurious, anyway? No, I wear the same outfit everyday. Really.

HaC: Okay, a totally dorky question, but worthwhile. I think: any words of advice for other aspiring artists and writers?

CR: So, here is a totally dorky answer—keep it real and do what makes sense. For a long time I was trying to submit to the style of illustration that I thought would "sell" and I kept my style adoration of all things scandalous to my personal activities, and I thought, "I'll live off these stupid realistic drawings, but have a good time drawing impure crazy things with my usual style." But why be two-faced? I think it's important to know what you love to do and let it grow and see how it can fit in pockets other than the ones that you're used to. It's reassuring to learn that something deemed obscure, wayward, or wrong can be legitimately appreciated by people outside your circle. And eventually, if you adore it enough, others will recognize and adore it, too.

HaC: Right on. Any last words for the readers?

CR: Rock hard like Nikki Six. You might cheat death and get a second chance.

Contact Cristy Road with love letters, cookies, requests for drawings, copies of *Greenzine* and more information:

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I've replaced the markers with digital color because it's so much easier, cheaper, and cleaner. It almost looks exactly the same, I have the files ready to send to printers/clients, and it doesn't cost three dollars every time I waste a marker or mistakenly flush one down the toilet, you know? But I still draw with microns, I still make my friends pose for everything, and I still draw dust, dots, and hairs on everything I draw—living, inanimate, or dead.

HaC: A recent issue of *HeartattaCk* was devoted

HaC: Hi there, are you on tour now? Tell us about it...

Barb: As a very active band, we tour a lot throughout the year. We are currently home but we leave in December for a long tour. We also try to play the northeast USA on weekends.

HaC: To begin with, could you tell us about the brief history of I Object?

Ryan: We started in January of 2003. It was myself, Barb, Sean on drums, and Dan on guitar. We played for a few months and did a demo. Songs from the demo were later rerecorded with the new line

up and released as our first 7". That line-up, which is the same line-up as today, is myself on bass, Barb singing, Steve on drums, and Biff on guitar. **Biff (guitar):** I joined the band after Dan left, and Sean left shortly after that. We recorded for a comp with our friend Glenn playing drums and our friend Kurt also singing. We met up with Steve right before our first tour and things clicked almost immediately. Kurt left shortly after that tour and we have existed as we will continue to exist as the 4-piece we are now.

HaC: Maybe this is a ridiculous question, why did you choose I Object as your band's name? Any specific message behind it? I have found some bands who use "I" in their name like I Attack, I Accuse, or I Quit. Could you analyze this phenomenon?

R: The name comes from a song by the band Youth Brigade, the one from Washington DC. They were a band from the early '80s. It is also a name in protest to all the fucked up shit in this world. I feel that not taking part and saying "no I don't" is one of the biggest things you can do to help the world become a better place. I don't care that other bands are using the letter I. It's not about trying to be cool or the only one doing it. For me it's about the meaning and the passion that we put into this. Also, those bands that you mentioned with the letter I are all great bands.

B: For me the specific message behind it is being vocal and aggressive about your ideals everyday and not backing down. It is funny you mention the "I band" conspiracy... we have contemplated this as well before. I wonder if it's a newer thing or if I just notice it because I play in an "I band." Once we played a show and I overheard some kids talking about how they liked us but that they like I Accuse better. Ha ha. I Accuse does rule.

HaC: As far as I know I Object is a very active band who does lots of touring. Is it easy to set up long tours like I Object does? What are your daily activities, do any of you work or study? How about that condition when you decide to tour for let's say, one or two months?

Steve: I go to school and only have one semester left so by the time this is printed I will be done. Since I have always been in school from the time I joined the band, touring would take place during times in which I had breaks from school (summer, spring break, winter) but now that I'm out we will be more free to tour whenever, including long tours during off-seasons and hopefully more overseas tours.

R: I work shit jobs like factory work and food service type stuff. I love punk and hardcore and I love to travel, so all the hard work that I do in order to

tours and many records we have a site that is coming up this week; i-object.com. Check it out but come see us live because it's better than the site.

B(g): In terms of the mail part of the question, I

OBJECT

do so is worth it. I am almost 30, so a life of 50 hour weeks at shit jobs is okay with me if in the end I get to tour when I want and spend time with my 2nd family, which is I Object.

B: Luckily we all have jobs that allow time off for serious touring. My job encourages me to travel. Over the years of playing in bands we have developed a network that makes touring the USA much easier than it would be for a new band to tour. I prefer to tour for months at a time because we all live in different cities and touring is our time to hang out, too.

B(g): I am unemployed, and it's awesome. I get to do all the things that I want to do, including riding my bike and screen printing for a few bucks here and there. I primarily get my income from doing medical studies, which people may think is scary, but to me it is nowhere near as scary as working 40+ hours a week. It is totally possible to do all the things you want to without having a job. Living collectively and with minimal material goods helps make this all possible.

HaC: You have a website, but there's a lack of info that I can get from that site. Why does it seem like it is not too serious of a website? How important is the internet for you, do you still love snail mail? It very expensive now especially for us here, and it can be difficult to read some peoples hand writing, but with mail you can send something like CD-R demos or whatever. How about postal rates in USA, is it expensive?

B: Our website is i-object.com and it was created a couple weeks ago. We are having it built as we speak. We never really took the initiative to get a site up until recently but I think it will be a positive thing.

R: Today anybody can just set up a website and just claim to be a band. They can put up some songs on myspace and make up a list of shows they may be playing. They can do this overnight with not really putting much effort into the band. I think this is pretty lame. I think a band's live

show and the hard work they put forth is the most important thing. Websites don't count for shit. They will not be around forever and they can be deleted and never to be thought of again. Playing live and putting forth all you have for the 15 or 20 minute set can be remembered forever. Bands are in too big of a rush to put out a record and go on tour and get a website. People need to slow down and work harder. We put out a record over a year after we started this band, and we still could have thought about it a lot more. I love everything about the 1st record but we could have done more for it. A site is a good thing to have but working on killer songs and thinking about things and playing live always comes first. Now, after many

think everyone in this band loves old-fashioned mail as much as I do. Getting a well thought out package in the mail is an incredible experience, that unfortunately doesn't happen nearly enough.

HaC: You have played many shows in various cities. Are the situations and conditions different from city to city and how about the development in every city? Compared to here, USA is very developed nation. Maybe you can give us a different view about real America's ordinary life according to your experiences?

B: I have noticed that as far as the punk scenes go in the USA, the small towns sometimes have better shows and the kids seem to appreciate what goes on more. Living in cities it is easy to take advantage of the fact that a lot goes on and there are shows all the time. Every city we have been



to will have "good and bad" parts of town but things are always pretty safe. I look forward to seeing foreign cities and seeing the differences.

HaC: I must say thanks to you, because you have given us here in Indonesia the chance to know about I Object by giving Time Up Records from Indonesia permission to re-release your music. What's your opinion about copyrights? Do you have any specific conditions in order to give another record label the chance to release or re-release your stuff?

B: Sometimes a label in a foreign country will email us about getting permission to re-release stuff to tape, etc. We are always really excited

and honored that they want to do that. It helps us get our word out and reach more kids and it helps small labels establish releases. We have various re-releases from different countries we haven't seen yet, none the less we appreciate it.

R: Anybody can take our music and put it out as long as they ask us before they press it. We don't deal with legal bullshit. Just email us, write us, or call us and we will figure it out. The only thing we oppose is when we don't get copies. We are so honored when labels want to put stuff out for us. We want as many people as we can to hear I Object, and we plan on using all the DIY networks we can to make sure it happens.

HaC: What do you think about the vinyl cult? I know that most hardcore/punk releases are out on vinyl format. Many people feel that vinyl is a more credible format and many people like it. Some even collect different special edition colored vinyl and Ebay them. Vinyl is already dead here, and the proper format is cassette or CD-R (CDs are very expensive). The obsession with vinyl seems like an arrogant habit which discriminates against punks in areas where there's no vinyl pressing plant. Most people in the countries where punk and hardcore first started seem to not like the cassette format. That can make it more difficult for us and them to know each other and share what we like, in this case hardcore/punk music. Perhaps you have a solution for this...

B: Vinyl is still a popular media in the USA. We do have various releases on vinyl. I can see what you are saying about Indonesia and how the message could be lost over something as unimportant as the way it's pressed or taped or burned. As a band one thing we did was make our music available on many different formats so kids could easily check it out. For example, Mexico is big on tapes so when we were planning our trip there we pressed tapes and translated our lyrics to Spanish on the lyric sheet. The point of punk is not to be exclusive and righteous. It's to create comfortable situations for kids.

R: This is a good question and I am glad that I get to talk about it. First off, a record for me just sounds better. Also, the layout of a record I enjoy more than any other format. Records have this raw sound that any real music should be put on. I don't oppose CDs, but records are my choice. I think Ebay and limited pressings can be a little crazy at times. I do like it when a record is limited to people who go to the shows, like a limited record release copy. I think that's cool because the only way to get that record is to go to the show and that gets more people out of their house and out meeting people and having fun. I hate the high prices people try and sell shit for. For me, my records tell my life story; they all mean a different thing to me, moments in my life and times shared with people. I have a passion for records. I don't collect them, I cherish and respect them. I am sorry to hear that in some places they can't press records, but I don't think I am elitist because I do press records. I think it's great that labels some places have been taking record only releases and releasing them on tape for all the kids to have them. If kids keep doing things like that then the music will be around for all to hear on different formats. If anybody thinks they can't get the music we did because it's only on record then get in touch and put it out on a different format so the people in your community can have

it. I also love the tape format. I hate the CD-R format, because a CD-R does not always work and if you have a cheap CD player then it will not work in that. CD-Rs work in nice modern CD players which many of us don't have and don't want to have. A CD-R is just a cheap format and a bad way to mass produce music. If it goes on CD, then make sure it's a CD, not a CD-R. Or just make a tape, they last longer and look cooler.

B(g): As you say, it can definitely be expensive to put out an actual CD, but that is all the more reason to go with the tape format.

HaC: I found the words "meaningless sex" in your song "My Kid Has A Kid." What's the meaning of sex for all of you?

B: The song "My Kid Has A Kid" has been one of our most asked about songs. I grew up in a small town and then moved to a big city after high school. Living in a more urban situation has definitely brought a lot of taboo issues to light such as teenage pregnancy. The song is more of an outburst about realizing that I was blinded to many issues in the world. The song is also about gender roles and breaking out of the cycle of reproduction for worth and in no way is saying having sex is wrong at a certain age range.

HaC: I Object comes from New York, which has a long history of hardcore/punk, and recent tough-guy mosh-core. Listening to your songs has changed my views about NYHC as being full on tough-guy. What's really influenced I Object, musically and in other aspects?

B: We are a straightedge vegan band which off the bat could rub someone the wrong way and make them think of violence and pushy ideals. My favorite part of being in this band is going on tour, meeting kids, and proving that stereotype wrong. Straightedge is a personal choice not a militant excuse to be an aggressor. Some of our songs have "tough breakdowns" and we are considered a hardcore band but at heart we are hardcore punk kids with something to say. Some people will write it off, but some people will actually get something out of it, and that is enough for me.

HaC: Ryan, I've read your letter to MRR, and it's really interesting. You are saying in it that we are bombarded with spiky hair, studded bullet belts, and mall punks on MTV, and many people think that what MTV is showing is the real life in America. How hard is it to actually be punk in America?

R: That letter I wrote was about how I was sick of hearing about how punk is not dangerous anymore and all that shit. Yes, punk has gotten much bigger and things are more accepted as far as crazy hair and crazy clothes, but we still have macho dudes that just want to kick the shit out of you all the time. You still get shit when you go out in public for being who you are. Kids all the time are putting a gun to their head just because they can't deal with being picked on everyday. Be it for being queer or being a freak or whatever, we still have not overcome this in the US. People are afraid of those who are different and a lot of people want to make their lives miserable. When I talk about these issue's I am not just talking about punks I am talking about all the outcasts who just want to be left alone and not picked on. I also see it more and more in the punk scene everyday. Cool kids coming to shows thinking they are better for some reason. They sit in their groups





and make fun of bands or kids for shirts they may be wearing or whatever. It's no fucking different then the jocks in high school. We play music for all the freaks not just punks because we are freaks. I am scared that I will see the day when a kid brings a gun to a punk show and starts shooting

B: Mail punk is popular here, but we are not born punk. We learn about it. There will be kids at shows wearing some main stream mall punk band T-shirt and that is not a red flag for someone who doesn't know what is up. We were all that kid at one point.

B(g): It is a very interesting time to be involved in the DIY hardcore scene because, at least in the US, "punk" is the big marketed trend here right now. It is being watered down and sold back to kids on such a large scale that it seems as if there are no "true" punks around anymore. It has to be kept in mind that the trends in mainstream society will change from year to year and that the underground scene will continue to be around due to those who are true to this. They are the ones who will prevail and still be around after all the Hot Topics and all the bullshit mainstream "punk" bands are long forgotten.

HaC: In many interviews with American hardcore/punk bands, it is normal to ask about Mr. George War Bush, but not me. I want to ask you about when Hurricane Katrina hit America. It seems that the US government was not capable of handling the effects of that disaster, there's even chaos after it. What do you think about that and about your government focusing on problems with another country, like Iraq, and abandoning its own citizens?

S: Well, for starters I would like to say that I 100% think that if the hurricane Katrina happened in another city that wasn't located in the South and didn't contain such a large proportion of poor people

that the situation would have been handled in a completely different manner, as far as the media coverage of the event and the government's approach to handling the situation was concerned. That being said, due to the incompetence of the Bush administration the end result of supplying aid and dealing with the problem would have still been a disaster. As far as the government abandoning its citizens, it's not really surprising. The bush administration obviously only cares about certain groups of people and will not bend over backwards to help out other groups. It is also important to make the distinction between the US concerning itself with other country's problems in regards to something done as a humanitarian effort or being motivated by trade/controlling markets, which is the situation in Iraq. In that instance the US government has abandoned all citizens of the world.

B: The occupation of other countries and in turn taking funding away from homeland disaster relief in my opinion is bad planning.

R: Fuck all that, it means nothing to me when kids in my community are killing each other everyday for no reason. My neighborhood and my community is my war zone and it's out of control. The US needs to stop thinking about Bush and what he is doing wrong because we are doing things wrong everyday in this country. We need



to push him out and take back our neighborhoods and communities. Stop calling the cops and start calling your friends. Improve your life and help those around you. Stop thinking you have it all figured out because you don't.

DON'T VOTE! TAKE ACTION WITH ACTION!

HaC: Okay, 13th numeric question: Is there anything else you want to add to end this interview?

B: We are always interested in new contacts for touring and people who want to exchange

i d e a s .

rockwellrenaissance@hotmail.com

B(g): Feel free to contact for anything, Biff_Not_Bombs@yahoo.com and thank you very much.

IRON LUNG

Smart, powerful and unutterably brutal, Iron Lung are less a band than a sheer wall of fucking terror. Here are some answers to some questions I had. Interview by Alex Deller

IRON LUNG

HaC: Okay, let's get the typical easy-option interview opener out of the way first. Who the hell are you both, what do you do outside of Iron Lung, and what other bands have you been in prior this one? How would you say the Iron Lung experience differs from these other bands?

Jensen W: Jensen, drums and vocals. Do you have to say "hell?" It's just so harsh. Geez! I used to play in Cold Sweat, Gehenna, Redrum, Vae Victis, and currently play in Artimus Pyle as well as Iron Lung. Iron Lung is easy and fun. Having it only be two people makes the arguments "regular" bands have disappear and getting time off is a breeze. Less confusion.

Jon K: Jon Kortland: guitar/vocals. I played in a band called Gob from 1991-1999. That band should not be confused with the terrible pop band from Canada who toured with Avril whatever her last name is. You know, that really "punk" girl on MTV. Anyway, we were never on MTV, nor did we have any aspirations to be on MTV. Iron Lung definitely tours way more than Gob ever did. I think Jensen and I have a very similar idea of what we want to create musically which is very different from what it was like with Gob.

HaC: You guys seem to tour a crazy amount. How much easier has the two-man band made this? Have you had a similar work ethic with your previous bands? Would you consider yourselves to be workaholics by nature, or is hardcore the only thing you channel your energies into like this?

JW: I know this guy who is a serious workaholic, he spends so much of his time and energy working for someone else. I don't see the satisfaction he gets from that. He doesn't seem very happy. I don't get it and, frankly, I don't want to. Hardcore is the only thing worth channelling this much energy into. I don't see people being rewarded like this by selling panties, throwing pizzas, or showing up early to the office every day. Now, I'm not advocating being a slob and sitting around all day, but having to work a 9-5 sucks balls. I understand that I have to do something to make money. I prefer getting in the van with Jon and driving all over the planet. Definitely the easiest and best solution. Too bad it doesn't pay like the job does, eh?

JK: Travel is probably the best thing a person can do. I have been very fortunate to be able to travel and play music. I will always work hard to insure that it never has to end. Work for me is a



means to an end. I try to keep work and playing music very separate. That way I always have something to look forward to after I break my back at "work."

HaC: Where have you been so far with the band and what have your travels taught you? Where do you hope to see the Iron Lung machinery rolling next? Where have been your favourite/least favourite places to play?

JW: One thing I've learned after all these tours is that toilets you can sit on are more comfortable to poop in. No risk of poo shoe on a sitter, you dig? Also, vans seem to get really good gas mileage if they stink like sweaty shirts. I'd like to try out my sweaty shirt theory in Japan and the UK next. Let's see, favourites: Skopje, Macedonia. Belgrade, Serbia. Melbourne and Perth, Australia. Pittsburgh, Pennsylvania. East Bay Area, California. Austin, Texas. Buffalo, New York. Least favourites include: Vaxjo, Sweden. St. Ettiene, France. New York City. Ashland, Oregon.

JK: One of the most important lessons I learned is that you should not drink fluids that glow or smell funny. There is a chance that you might not wake up. I would really like to go to Japan, South East Asia, more of Europe. I will go just about anywhere and generally I enjoy most of the places we have gone. I really dislike Eugene, Oregon and Depew, New York. The thing is though, a place that sucks once might be totally amazing another time you go there. For example Phoenix, Arizona.

HaC: What would you say your best experiences with the band have been so far, and what times have been the toughest?

JW: My personal best experience with this band is when Jon exploded in furious obscenity at the 14 or 15 douches that were left over at this "metal" fest we played in Brisbane, Australia earlier this year. It was a beautiful thing. I got so amped off it that we must have played double fast. One of the toughest times was the whole day leading up to that particular performance. The people were sooooo fucking lame. All these mulleted nu metallers with Hot Topic attitudes and the ridiculous style to match. At the end of the day we still managed to walk away with our dignity and 650 Aussie dollars. In your face.

JK: That show in Brisbane was a serious endurance test. There wasn't even much to laugh about even considering the show-going public that attended. Vans breaking down, equipment getting stolen, people falling down stairs may seem like difficulties at the time but, really, the fact is, you are on tour. You are not at work. Your only responsibility is to get to the show and play. I really can't complain.

HaC: What keeps the Iron Lung breathing? To what extent does what you do with the band keep you sane and healthy, and what do you think you'd be doing with yourselves if it wasn't making this ferociously brutal racket?

JW: I feel better today after playing drums for the first time a month. I am breathing easier so to speak. I was starting to get really depressed and restless up 'til this weekend. We played with our friends Doomsday 1999 and Crom at this little house here in Seattle and it totally refreshed me.

I was starting to think nothing could bring me out. Iron Lung is the best cure. Without said cure, I'm sure I would kill myself. Or maybe just join a nu metal band and move to Australia.

JK: I could say something like without Iron Lung I would be a mass-murderer or something like that, and that would sound ridiculous. But the fact is, without a creative outlet, I really don't know what I would do. I think I would either be a really sad, angry person or I would have killed myself a long time ago. Or maybe I would just get really into lifting weights.

HaC: Iron Lung is probably one of the more medically-themed bands I've heard this side of Carcass. How do your lyrical themes tie in with what things are all about? What, if anything, is "Iron Lung" a metaphor for? Any connection to the Brutal Truth song? Ha ha...

JW: Only sometimes are the songs a metaphor. For instance, take the song "One Cure For Two Diseases" that song is a metaphor for how insane consumerism is in America, and also how unimportant most of those purchases are. We are a wasteful country. Some of the tunes are just straight information about things we find incredible. Do you know who invented the x-ray? Read the lyrics to "Roentgen's Machine" from the BG split 7". Now you know, and according to GI Joe, knowing is half the battle. And Brutal who????? Got ya!

JK: I had mentioned before that I felt like Iron Lung was a perfect metaphor for human suffering. Some people took that to mean that Iron Lung is definitely a metaphor for that. I was just suggesting that living inside a confining metal

tube, unable to move for several years would be a very oppressive way to exist. Need To Control is probably my favorite Brutal Truth record. That one or Extreme Conditions... The song "Iron Lung" is a really nice noise piece, but I have a feeling, and this is just a guess... but, I think their song is probably more of a reference to smoking marijuana

than the actual machine. This is just a hunch. As far as I know, the name is not a reference to Brutal Truth.

HaC: I'm guessing that with your lyrics comes some kind of research or specialist knowledge. Is this somehow work-related or do you just mug up on medical dictionaries in your spare time? Do you have a particular "favourite" or most feared medical condition, anything that fascinates you most? Do you have any shameful, embarrassing or uncomfortable hospital-related stories you'd be willing to share?

JW: We mug in the spare. There was this one time I had to go to the emergency room because I was, uh, and I had a watermelon stuck in my...never mind. Nope, no stories.

JK: I enjoy reading medical texts, however, I have absolutely no desire to work in the medical field. As a child, I was stabbed with a pencil in the scrotum. I remember screaming as the doctor broke a q-tip and used the sharp end to scrape the graphite from the wound. I also remember the doctor trying to silence me with his hand. That guy could've really used some work on his bedside manner. As for a most-feared condition, I really want to avoid getting a flesh eating staph

infection. That or cancer.

HaC: You're somewhat prolific and have a whole bunch of split releases out there. How do these come about? Are they tour buddies or entirely random? Who would you most like to share a split release with? What do you have scheduled for the future?

JK: Most of our splits were done with and by our friends. At this point there is no one we would like to share a record with because we had to make a "no more splits" pact. The last two splits that are scheduled to come out are a 7" with Lords Of Light from Portland and a 6" with Agents Of Abhorrence from Melbourne, Australia. Unfortunately I don't really have any set release dates for these projects.

HaC: Let's talk about the "North West Power Violence" shirts. Do you see a resurgence of this musical style on the horizon? Which aspects from punk rock's chequered past would you like to see make a revival, and which do you think are best left forgotten or long overdue a mercy killing?

JK: A resurgence! We've seen it, played with all the bands and watched them mostly break up already. It was over as quick as it started. Perfect. I guess you could call it more of a cigarette lighter in the tornado or something equally short lived. We made the shirts as a nod to the great bands of yesteryear like Man Is The Bastard and No Comment. Speaking of yesteryear, revival is over, make something original! Forget everything and start fresh.

JK: Power violence is dead. Power pop is the new flesh. Long live the new flesh.

HaC: Stock question: which bands or releases are currently rocking your worlds at the moment? On the flipside, are any in particular that make you want to puke on account of their sheer awfulness?

JK: World rocking: Running For Cover, Complications, Dropdead (still!!), Look Back & Laugh, Lords Of Light and Rudimentary Peni (always always always).

Sheer awfulness: The song "Hey Jude" by The Beatles. I hear that motherfucking song every day at work and it's starting to make me violent.

JK: The Swans.

HaC: Okay, I guess I'm just about out of stupid questions for the time being. If there's anything you'd like to add or get off your chests please do so now...

JK: Thanks for the interview. Please make us famous so we can come and tour in the UK sometime in the near future.

JK: Thank you and no.



THE NOW-DENIAL

The interview was done directly before their concert in Berlin last November. It belonged to the "Turn It Down!" campaign. This campaign informs about the right-wing lifestyle and music scene and shows ways to oppose it. It was not the only occasion, where I recognized that The Now-Denial stands for more than raw hardcore and energetic live performances. Their recent

HaC: This was really compact indeed. Most of you played in different bands before and have been involved in the German DIY scene for several years. How do you evaluate its structure, the support and things like that?

C: I think I can speak for most of the others, too. Apart from Robin we have been active within these structures for around 12 years, so that we

in small pubs.

C: In the pubs it looks like this: There are the old men hanging around at the bar and getting drunk, who go there every day. In front of the stage there are the kids jumping around.

HaC: An interesting mixture. You said that you didn't play in a squat. Isn't there anything like this over there?

S: Only a few. But nothing in comparison to the situation here. In London there are some squats and in Bradford there is the legendary 1 And 12 Club. Apart from these there isn't really much more as far as I know.

HaC: Oh, this is really new to me. I would have expected a dense and well connected network in the UK. After that short excursion I want to come back to our beloved country. During your tour you also played the Bomber Auf Bielefeld (Bombs On Bielefeld) Festival. In the German radical left there is a controversy on the self-positioning towards the allied forces in WWII. So some people might see a glorification of the allied bomb attacks in the title of that fest.

S: The name of the festival is a clear statement against the attempts to consider the German people killed by the bombs only as victims. This statement is absolutely necessary and the myth of the German victims has to be attacked because it separates the events from their historical context.

HaC: At the moment you're playing some shows to celebrate the release of the Deutschland In Decline compilation. Is the title either wishful thinking or a description of the situation or perhaps both?

S: Wishful thinking? I don't think so because this would mean, that I've got the utopian masterplan up my sleeve. But I don't see anything like this in the near future anywhere at the horizon. So I think that it's more the "punkrock-middlefinger-towards-the-establishment" thing. Well, it's also an ironical description of the current situation in which it doesn't seem as if the things get better.

HaC: I wouldn't go as far as that. After all we have got a female chancellor now. Please keep this in mind... No, all jokes aside. Now, I know what you meant on your website, when you said that "the chaotic organization of one of your concerts prevented The Spectacle and Requiem from spreading more love and revolution than an old, miserable, and politically down to earth guy like me could bear." On stage you fortunately don't appear as if you've already given in.

S: In comparison to the faith in a revolution or in leading a revolutionary life of the CrimethInc.



contribution to the Deutschland In Decline 7" compilation shows again that they aren't afraid to take a stand. And I wasn't afraid to ask them questions about it (sorry, but I have to lie because it sounds so good).

Interview by Jerome Seeburger

HaC: At first let's start off with some basics. Who are you and what are you doing in the band?

Robin: I'm Robin and I play guitar.

Christian: I'm Christian and I play the drums.

Sören: I'm Sören and I do the vocals. Our bass player Phillip and our other guitar player Jens are missing.

HaC: Fine. Could you please give me a compact overview on your band history?

C: At the end of 2000 we began with 5 members. After one year Hans left and we continued till October 2004 as a 4-piece. Robin joined us then and we had 2 guitars again. Our first release was a Split single with Seein' Red, then we came up with our debut LP Truth Is On Fire, after that we got another split single with Highscore and last year our 2nd LP Viva Viva Threatening came to birth. Apart from that we contributed to some compilations.

already know many people. This makes it a whole lot easier to go on tour and to book concerts. But I still think, that this can be really hard for new bands, although there is already a DIY scene in many cities. It's definitely not running on its own and you have to keep in touch with the people. There are times when it appears to be more vivid but there's constantly going something on.

HaC: I'm glad that it is like that. Now we're leaving this country to deal with your tour. After the release of your last album you've been on tour a long time. It took you also to the UK. What are your experiences and impressions?

S: It was one of the nicest tours we ever did because almost all the people we met were so hearty. The shows were small but the people who showed up, were really into it. A nice aspect of playing in pubs is the early beginning of the concerts. After our shows we had much time to talk to the people. In Germany you sometimes don't even get in contact with those, who put up the show.

C: I agree. The big difference to the concerts here is the location. We didn't play one show in an independent house project or squat.

R: Apart from one club all the shows took place

community, I am indeed down to the earth, disillusioned and pessimistic. I simply don't believe in a revolution in the near future or a general improvement of the situation. But that doesn't mean, in no way, that I've given in.

HaC: This can also be seen in your lyrics, which never attempt to give answers or to show an easy way. I particularly like, that you hand out lyric-sheets at your concerts, which isn't really popular at the moment...

S: ...because it has been abolished in the mid-'90s.
C: During one concert in Switzerland people shouted this at us while we were on stage. At first they asked us, why we hand out lyric sheets although it is so timeworn and such a whining emo-band shit.

HaC: Did they want you to use a video beamer?

C: Yeah, that would have been the real deal! A powerpoint presentation... And blue jeans have been abolished, too! Put that down. The non-European readers are certainly interested in this.

HaC: For sure. They will get to know sides of Europe they never imagined.

C: Not of Europe! Only of Switzerland. Nowhere else complained anybody about lyric sheets and blue jeans.

HaC: Do you have some more anecdotes from the Switzerland tour?

C: The people at the concerts are a little bit reserved.

R: They are reserved during the songs and don't come to the edge of the stage. But in between they honor your performance with euphoric applause, cheers and whistles.

C: Inside they must be raging but it doesn't take over their limbs.

R: The whole Swiss dancing power is concentrated in DJ Bobo (a hero of the mid '90s Eurodance-wave).

S: Another interesting aspect of Switzerland are the free clothes. There were some venues giving out free clothes.

HaC: I hope that we'll get to see some of them tonight.

C: No, we did this on this tour but not tonight. You really missed it. We looked so nice.

S: What did you actually wanted to ask about the text sheets at the beginning?

HaC: I wanted to know if you get feedback on them. Do some people approach you because of the lyrics?

S: No. The general feedback on the handouts is positive. Apart from that there is not much more. I don't expect it either. It's an offering, nothing more.

HaC: Referring to the lines of your song "Noesis" "It is and will always be a war in our heads." What are the wars in your heads?

S: That I am forced to earn money, although I don't want to.

R: I don't fight a war in my head. There are many questions, which have to be answered but there aren't two opponents.

HaC: The lyrics of another song "The Foreign Rule (Over My Self Image)" deal with "the definitions of time and how to use it." How do you use your time? Do you have jobs?

S: Sure. I'm still enrolled at the university but

I'm 30 years old and don't receive the facilities any longer. Insurance, rent... I have to work. Apart from this and the other regular shit like sharing time with all the cool cats, I just try to spice my time with some music and some politics.

R: I'm enrolled, too. But I also work beside the studies and I want to start a vocational training next year.

C: I'm also enrolled and work in a record shop and mailorder.

HaC: Although you seem to be so disillusioned: What are your future plans?

S: We don't have any plans. We'll see what comes next.

C: It's sad but true. Perhaps Japan.

HaC: Right! I wanted to get to that next. I read about your plans to release a limited compilation with your two LPs, and lots of other material. Doing 500 copies for the western and 500 for the eastern hemisphere with lyrics translated into Japanese.

S: Yes. Our split with Highscore was also released in Japan with Japanese lyrics.

C: Although the people in Japan seem so cosmopolitan, then English is often a catastrophe. That's why we added the translations, so that they also get to know what's behind the music.

HaC: And how did this connection develop?

S: I traded 1 LPs with the one via internet, who released the split. Franz from our label Sabotage Records has got the contact for that compilation project.

HaC: Thank you very much for the interview and good luck.



FREE VERSE

Free Verse is the best punk you still may not have heard of. Existing for over eight years, forming as they learned their instruments in Lawrence, Kansas and then moving as a band to Seattle, Washington, these three women have challenged preconceptions and blown away audiences time and again. I met them years ago on their first national tour, and had never encountered a group of three women that were so eerie, poignant, and in perfect relationship with one another. They are my single favorite punk band currently in existence. Read more about them at freeverse.tv.

— Interview by Katy Otto

HaC: How did you all first meet and decide to form a band, and what are your thoughts on that process so many years later?

Jenni: I met Lisa in college- we lived on the same floor of the dorms our freshman year at KU and ended up going to a lot of shows together that year. I brought a total piece of crap acoustic guitar before heading off to Kansas University, and was writing some sad little songs and while playing in my dorm room. Mid-year Lisa bought an old Yamaha Bass from a friend. Right before the end of our freshman year a girl in one of my classes hooked us up with M who was just starting to learn drums. We decided we liked the idea of being in a band, and pretty much spent the next few months just talking about how much we were going to rock, sat around listening to music, and drank a lot of cheap wine! We didn't actually start practicing seriously until after that summer break in 1995 when Lisa and I were back in Lawrence.

As far as my thoughts on the process now, I think it was the perfect way to start a band. Luckily at that point we hadn't been jaded to think of all the reasons why we couldn't or shouldn't be in a band, we just focused on "why not?" and had fun with each other.

HaC: What role did friendship play in your band, and what kinds of things did you engage in with each other outside of practice?

M: Friendship is the basis of our band. We've always looked at the band experience as a springboard for anything that we want to do in our lives. And we always know that we'll support each other. These ladies are my very best friends. If I'm unsure about something, I always get their take on it, because I fully respect their opinions and know that they are genuine. I can't imagine ever being in a band where you are not the best of friends. The magic of songwriting just

wouldn't be the same. The great thing about Free Verse, to me, is that I have so much fun hanging out with these ladies that the atmosphere is safe and I don't feel inhibited about trying out new drum parts or techniques. We hang out outside of practice, through mutual friends, going out on the town, seeing cool shows. Sometimes at practice, we spend the first part of just talking, especially if someone is having a bad day and needs to vent. Free Verse is a creative expression fueled by all of us. And we keep our chemistry strong through our friendship.

HaC: What is the greatest challenge you all ever faced as a band, and the greatest lesson learned?

M: When you play in a band for 10 plus years, challenges and lessons pop up all of the time. I

situation wasn't working and the second guitarist was out, we learned our lesson. Never screw with good chemistry.

HaC: How have your lyrics, particularly those detailing sexual assault and violence against women, been received by audiences? What sort of feedback have you gotten, and how do you feel about it?

J: We've gotten a wide variety of responses to our lyrics, from "right on!" to immediate disgust and/or anger. Obviously it's nicer when someone really appreciates what you've been writing about, but I don't particularly care if someone doesn't like it either. Maybe a random line reminds the listener of a shitty time in their life, who knows? Personally, I think a lot of the angry reactions

come when a listener doesn't like the music style or vocal style to begin with, and confuses that with the lyrical content. Just because there is screaming or the music is heavy doesn't necessarily make the lyrics irrational or hateful. It's experimental metal for fucks sake! What did you think it was going to sound like?

On our last two releases *Inventing An Archetype* and *Generator*, our lyrics were less antagonistic (if anyone has listened to "Access Denied" they'll know what I mean). Overall though, I think we appreciate

creating something that causes a reaction! How disappointing it would be to pour your heart into writing music and lyrics, only to have people shrug their shoulders and find your music utterly forgettable.

HaC: How do you all see yourself as a band in relation to Seattle?

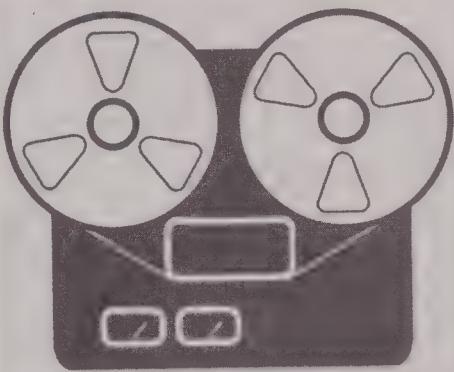
J: We originally moved to Seattle because the music scene seemed to take female musicians playing harder music more seriously. For example, 7 Year Bitch was playing at the time, were from Seattle and we had a ton of respect for them. I think that Free Verse has sustained the niche of rocking women bands and has expanded Seattle's awareness and appreciation for talented female musicians who play harder metal and punk music.

HaC: What does the future have in store for Free Verse?

M: Free Verse is planning on recording our final album in 2006 with our last show sometime in the fall of 2006. Our new songs really have more of a metal edge and we are having a great time writing this album. Our hope is to release the album on vinyl. After Free Verse's retirement, Lisa is taking a break from the bass. Jenni and I will be looking for other music projects. I can't imagine playing or creating music with anyone else after being in Free Verse for the past 10 years.



another guitarist at the same time (who weighed us down with drama and dependence), we almost lost the band. So, when we finally realized the



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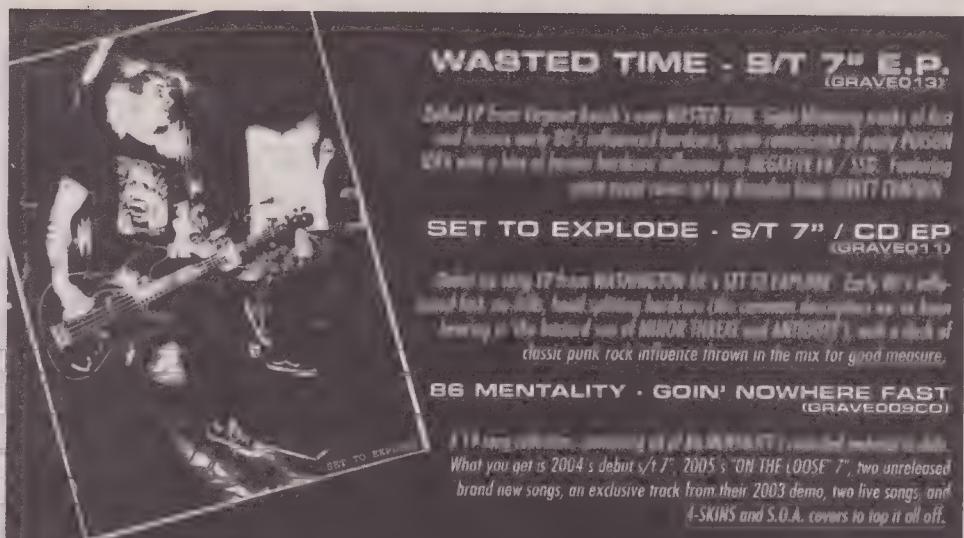


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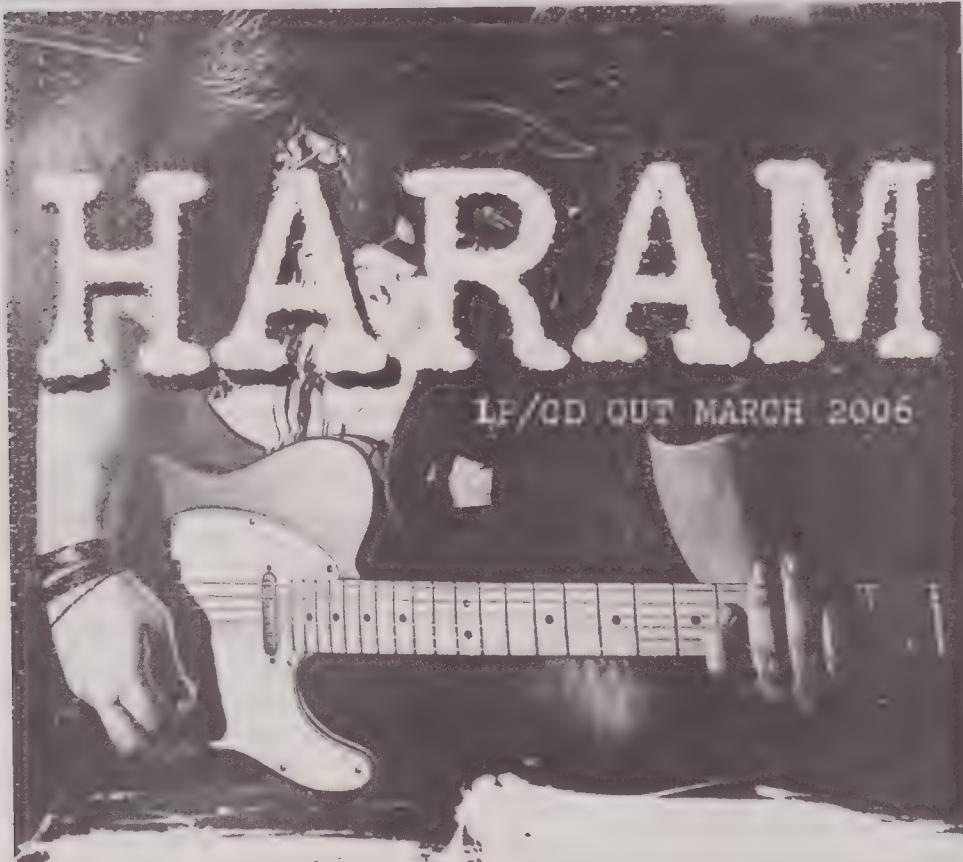
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Hey punx, I'm writing this at the end of the year, so I thought I'd do a sort of "round up" of some good releases that came out this year which I haven't written about yet. But first, let me do my actual top ten for the year.

1. Selfish - Cause Pain 12"
2. Zoe - The Last Axe Beat LP
3. Disclose/Besthoven - split EP
4. Meanwhile - Ghostface Democracy EP
5. Burial - Never Give Up Never Give In LP
6. Lebenden Toten - Dead Noise EP
7. Human Bastard - Day Of The Lords EP
8. Knugen Faller - Inte Som Ni EP
9. Direct Control - LP
10. Martyrdod - In Extremis LP

This was a great year for tours, too, with Selfish, Skitkids, Hammer, Gouka, Avskum, and Regulations all playing killer shows in Austin. Also, I got to see Deathreat twice, which was just as inspirational as one might imagine, although Skitkids on a d-boat might have been more "nuts."

I have to admit, though, I don't buy **EVERY** hardcore record that comes out, the way I used to. I can definitely think of a time when I would have bought the Desolation and Bury The Living LPs, and that time is past. However, I do own both Ruin records, so obviously the crackdown is not complete (that band is good, by the way, but I'm sure in five years I will think of them in the same way as Hellkrusher, if I think of them at all). In a way, I regret not having the same enthusiasm for *anything* fast and generic that I used to, but also I am still loaded down with a bunch of crappy records I bought then, so I guess I prefer being more selective with what I buy. AND, on that subject, here are some reviews of seriously choice records that came out this year.

Zoe - The Last Axe Beat LP

This album came out in Japan in December of 2004, but it didn't get a domestic pressing until the first weeks of 2005, so for me it counts as 2005, okay? Anyways, three albums dominated my listening for the first half of 2005: Darkthrone's Sardonic Wrath, High On Fire's Blessed Black Wings, and this Zoe album. Two of those albums are obviously metal, but I don't think Zoe is out of place in this triumvirate of heaviness. If I was some doofy rock critic who had never heard Amebix or Sacrilege or SDS, I can easily imagine lumping in Zoe with those other two records as Celtic Frost-influenced metal. Due to the limitations of writing, I can't really convey how fucking heavy this album is, or how you will develop neck problems from head-banging while listening to it. Just think of the guitar sound from Ride The Lightning, but with the distortion of Framtid or Effigy, plus eerie, yelled vocals over rampaging crust jams. There's even a keyboard on some tracks, which works better than I would have guessed. Also, there is a power ballad, called "Be Celled And Be Chain Of Master" (I know!), which puts to shame all the dumb clean arpeggio moments in Nausea's discography. My only complaint is that the record

is pretty short, at only seven songs. I doubt whether we will see a better "true crust" record for some time.

Kylesa - To Walk a Middle Course LP

Although Kylesa has shown their strength to clearly lie in the live setting and in the two-song EP; this album is a monster which grows on me every time I listen to it. I was wary at first, because they signed to a bigger metal label to put this out, and I saw some scruffy/sensitive pictures of them in a mainstream metal mag, prompting me to think they would soon be as irrelevant as Neurosis or Converge. However, they really brought everything together for this album, which is just overflowing with off-kilter hooks and riffs that are simultaneously cerebral and head-banging. Compared to their first album, the recording is a million times better—their earlier stuff had a tendency to "squash" their huge sound into muddiness. Of course, for a band like Disclose or Career Suicide, the trick in writing new songs is just to do what you've always done, and just fine-tune. But, with a band like Kylesa, it seems like they have to reinvent the wheel every time out, because what exactly do they sound like anyways? Geniuses that they are, this record never slips into "doom" territory, nor ever really the post-Tragedy crust their records have sometimes flirted with. Still, it does sound like Kylesa, and no one could accuse them of trying to broaden their audience, except in the most obvious way: writing really good songs. While this record doesn't trump their entire back catalog (the way that the Warcollapse LP or Regulations LP do), it is a killer release that really rewards all the time you spend with it.

Meanwhile - Ghostface Democracy EP

I've never known what to expect from any given Meanwhile release, other than quality. Their first album after changing their name from Discharge [sic] was obviously aiming at the Hear Nothing See Nothing Say Nothing sound, but with even thicker Swedish death metal production. However, their subsequent releases have (slightly) differed, with the Lawless Solidarity 10" more resembling mid-period Varukers, the Same Shit New Millennium album having a "party" vibe, and their The Show Must Go On EP on Feral Ward having a garagey Realities Of War feel. Now, in one sense, I AM JOKING, because all of the above styles fall under the rubric of Discharge, but in a more accurate sense, I am just trying to show that Meanwhile are varied and exciting and that their releases are all somewhat individualized. This new EP is certainly among their best work, and I would say it is their most metallic recording, with a lot of palm-muting and droning riffs. So, they have sort of come full circle, back to the straight Hear Nothing... sound of Discharge [sic], although I think this blows away both the Discharge album and the first Meanwhile album. What this EP really truly reminds me of is the Final EP which came out last year, not only in the scummy, harsh production, but in the studied mastery of "Dis-Bones" guitar playing (that is, the later, more accomplished Discharge recordings of Bones before he left to form Broken Bones). "Hard Day At Work" is totally the best song about "real life" since Framtid's jam "Life's Hard." The vocals are killer as always, and at a short four songs (and each side plays as one "long" song), this is a record I have been listening to two

or three times each time I pull it out. Although if you don't like Discharge, you will probably—actually, if you don't like Discharge, fuck you. End of story.

Lebenden Toten - State Laughter LP

Although one of my favorite bands, I was very dubious whether I would be able to handle a full-length of Lebenden Toten: their EPs were such perfect, brief blasts of noise, but even at 13 minutes, I was afraid an LP would just be a headache. Turns out, I was half right. The length of the record sort of reaches critical mass about half-way through, and one's developed "tolerance" for the screeching guitar could very well be put to the limit. On the other hand, song-for-song, this is superb, catchy raw punk. This band draws obvious comparisons to Atrocious Madness, but I could only barely ever tell Atrocious Madness songs apart, and the irony of Lebenden Toten's style is that their songs are (on record, at least) instantly recognizable. This is remarkable, because they have no discernable riffs or lyrics, and the drums are almost always the same. However, like The Ramones, they have found a way to infinitely exploit what would seem to be a very limited style. This album has been notoriously difficult to get a hold of, because neither the band nor the label are easily accessible through e-mail, and by the time this sees print, the record will probably be hopelessly OOP. However, I do urge anyone who doesn't mind risking a migraine, and who enjoys wildly catchy Disorder-esque punk to try to get a copy of this album.

Direct Control - You're Controlled LP

Everything about this record screams early '80s US hardcore, far more so than the "thrash" wave of several years ago—in retrospect, all those bands were either vaguely youth crew or powerviolent, but Direct Control is seriously on top of the whole Koro/White Cross/Mecht Mensch/Poison Idea style HARD. The art is totally believable, very much in the Articles Of Faith vein, and they even have a song about Ronald Reagan! They don't have "mosh parts" or wacky lyrics, and honestly they never give themselves away as not being time-traveling punks from 1983. The guitar tone honestly belongs in an art gallery, it is so right on. To qualify my praise, or rather, to point out what you may have noticed about the praise, I think this is mainly a success of style—several of the songs are great and memorable, but most are just at the service of the perfect recreation of the sound. I mean, it's no None Of The Above LP, although it is thankfully devoid of the questionable lyrical and musical excursions on which real bands in the '80s often went. So, in that sense, it almost gives itself away by being *too* exact a replica: Urban Waste had "BNC," Antidote had "Foreign Job Lot," and MDC had "Chicken Squawk," but Direct Control stick to the game too closely for any of that. Side note: the sides of the record are very unclearly labeled, so I've been playing side B first, and it is actually the better way to start off the album. Go figure.

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Building Movement, Building Power by Chris Crass

For Environmental Justice, Against Misanthropy And Misogyny: How The Right-Wing And Primitivism Advance An Anti-Women, Anti-Working Class Agenda Under The Banner Of Ecology

Note: this essay was written long before I read Kent's column in the last issue of HaC, but it was after reading his column that I decided to publish this in HaC. I believe there is a tremendous danger facing us as more and more white activists, often because of hopelessness or rage, adopt politics that ultimately lead to or reinforce right-wing and fascist solutions to the problems facing us. This column is not a response to Kent, but an examination of larger political forces that I believe contribute to ideas expressed by Kent and hundreds of other mostly white men in our movement. This is not about Kent as a person, this is about politics and the choices that each of us must make.

I was talking with my far-right conservative grandfather and he told me that he was really worried about the environment. "Alright, this is going to be good," I thought. "I'm worried about the impact of illegal aliens on the environment," he said. I ask him a few more questions about his concern for the carrying capacity of the Earth and within two minutes the **real issues was on the table**. "White people are going to be a minority in California real soon and I don't like it," he said. His position wasn't surprising, we talk politics all the time and the lines of debate are clear; the revelation was the extent to which environmentalist arguments are being used by the right.

This conversation was soon followed by a discussion at my house. During a party, I was talking with someone involved in an activist center from another city. She explained that it was formed by environmentalists and animal rights activists but the plan was to bring people together working on a broad range of issues. She said they wanted more people or color to come (they were all white), to get more people from the community around them involved and to have more diversity of ages. It was at this time that I noticed she had a patch on her jacket. It was an outline of a woman holding a baby in a circle and crossed out with the slogan, "Love Your Mother, Don't Become One." "There are too many people," she said when I asked about it, "and there are too many breeders in the world." My heart racing, I asked, "Do you think politics like this are part of the reason why only young counter-cultural white people come to your space?" No response. "I mean, do you really think that in this patriarchal society we need to raise up anti-mother slogans and blame women for the ecological crisis?" Her boyfriend joined the conversation, as did several of my housemates. I thought of all my friends who are parents or want to be parents who have said they often feel uncomfortable in white activist spaces. We eventually asked her to either take her jacket off

or leave our house. She and her boyfriend, who held the same politics, left.

Breeder. My mind kept coming back to that word and the image of a mother and child crossed out. Another image came to mind: the picture of a man, woman, and child running—the image used by INS to warn of immigrants running across the border. Anti-immigrant forces give out stickers and T-shirts of the image also circled and crossed out. Breeders. The white imagination has been fed a steady diet of images of brown bodies crossing our borders—illegal, irresponsible, uncontrollable brown women's bodies breeding brown babies that drain our tax dollars, take our jobs, and can't even speak English. I am not suggesting that the "Love Your Mother, Don't Become One" position is the same as racist attacks on immigrant communities.

What I am suggesting is that there are dangerous overlaps in these positions. Indeed, there are right-wing assumptions built into the framework of key environmental positions. These assumptions further the overall agenda of maintaining white supremacy, patriarchy, heterosexism, capitalism, and authoritarianism. They also give the right leverage to strategically organize in the environmental movement itself.

I am writing this essay, as an organizer in Food Not Bombs, for other radical activists in the movement sectors that I work in—mostly white activists in the left/anarchist movement. In what follows, I explore some of the context and history for understanding how right-wing assumptions have shaped and influenced environmentalism. I believe it is critical that we develop theory and practice based in left politics so that our work furthers values of solidarity, cooperation, economic democracy, self-determination, and feminism as common sense. Let us now look at how the right-wing is operating in the environmental movement.

The Show Down In The Sierra Club On Immigration

The Sierra Club is one of the largest, oldest, and most influential environmental organizations in the United States. Debate in the Club about immigration's impact on the environment had been raging for years. The Sierra Club's Board of Directors decided in February of 1996 to "take no position on immigration levels or on policies governing immigration into the United States," and to remain "committed to environmental rights and protection for all within our borders, without discrimination based on immigration status." In opposition to the position taken by the Board, a group of Sierrans calling for limits on immigration put the issue on the ballot, and in the group's April '98 election the Club's 550,000 members were asked to vote on the issue.

I look at this election and the politics behind it because I believe that a profound choice faces white environmentalists in the coming years: to join with social movements for economic, racial, social and environmental justice or to delve deeper into a right-wing worldview. I also believe that it is critical for left/radicals to have a better understanding of how the right is effectively organizing millions of people to their agenda and how they use wedge issues to divide us and build their base.

In the Sierra Club election, voters had

two choices. Position A called for the Club to reverse its decision to take no position and to: "Adopt a comprehensive population policy for the United States that continues to advocate an end to US population growth at the earliest possible time through reduction in natural increase (births minus deaths), but now also through reduction in net immigration (immigration minus emigration)." Position B called for the Club to affirm the decision of the Board to take no position and proposed that: "The Sierra Club can more effectively address the root causes of global population problems through its existing comprehensive approach; The Sierra Club will build on its effective efforts to champion the right of all families to material and reproductive health care, and the empowerment and equality of women; and the Sierra Club will continue to address root causes of migration by encouraging sustainability, economic security, health and nutrition, human rights and environmentally responsible consumption." In the highly controversial election, about 84,000 members voted (a much larger turnout than the usual 60,000-70,000), and of the roughly 78,000 who marked the immigration question on the ballot, 60.1 percent voted for Position B.

The campaign leading up to the Club's election generated wide-spread media coverage, intense debate and a storm of controversy and immigration was at the center of it.

New York Times reporter John H. Cushman Jr. writes: "Campaigns are often hard fought, but this year the immigration question has raised unusually sensitive questions about social justice, racial equity and political strategy, to the intense discomfort of many of the group's generally liberal constituency."

Executive Director of the Sierra Club, Carl Pope stated that prop A "is seen by people in the immigrant communities as saying: You are a form of pollution." Position A supporter, Alan Kuper, one of the leaders of Sierrans for US Population Stabilization which advocates for a return to pre-1965 immigration levels, told the Associated Press, "I recognize this (population growth) as the most fundamental one for the environmental movement... It's the issue that touches everything that we do." Some people warned that this election was a struggle over the soul of the Sierra Club and the larger environmental movement.

During the campaign the Position A and Position B forces mobilized. In the Position A camp were many of the most active anti-immigrant groups in the country, including the Federation of American Immigration Reform (FAIR), Negative Population Growth (NPG), Population-Environment Balance (PEB), and the California Coalition for Immigration Reform (CCIR). Those supporting Position B included most of the current and past officials of the Club and many of the local chapters of the Club. Additionally, a coalition of environmental and social justice groups organized by the San Francisco based Political Ecology Group (PEG) came together as the Immigration and Environment Campaign in a coalition effort called the "Immigration and Environment Campaign".

The debate in the Sierra Club over immigration has highlighted growing tensions in the environmental movement and gives us a

glimpse into the larger issues underlying these tensions. Social justice activist Emanuel Sferios wrote in *Z Magazine* after the election results: "Despite this victory [the defeat of position A], however, that the immigration issue made it as far as it did within the country's oldest and largest environmental organization demonstrates the effectiveness with which the right wing has exploited people's fears about the 'population crisis'." Sferios continues, "It also reveals the level to which mainstream discussion of the root causes of environmental degradation has fallen over the years."

The Population Bomb And Third World Feminists Reclaim The Debate

The debate over immigration in the Sierra Club is at base-level an argument about controlling population growth. Population growth has been identified by many anti-immigrant activists and environmentalists as either one of or the major cause of environmental degradation and collapse. Population control advocates argue that more people on the planet means more drain on resources and increased negative impact of humans on the ecosystem.

"Unless population size is reduced, and as rapidly as possible, the nation's present course will eventually threaten not only the quality of life but, in the worst case scenario, the life support system itself," write Leon Bouvier and Lindsay Grant in their Sierra Club book, *How Many Americans*. They further argue, "overcrowded classrooms, clogged freeways, unemployment and related cultural clashes, increasingly severe water shortages, environmental decay—all derive to a certain extent from one common cause: overpopulation." Therefore, controlling the growth of population is at the core of developing ecological sustainability.

Population control theories have gained broad support in the environmental movement and in the general public over the past thirty years and they are increasingly coming to dominate arguments put forward by anti-immigrant groups. Population control groups point to immigration because in the United States, according to the Census Bureau's latest projections, immigration is the prominent factor in population growth. If current demographic trends continue, according to the Bureau, the US will grow from its current 268 million people to 393 million people in 2050, an increase of 125 million people. Sixty percent of this population increase is said to be attributable to immigration and the descendants of immigrants. To be clear, we are talking primarily about immigrants of color and a major demographic shift towards a multiracial society. Anti-immigrant groups like the Carrying Capacity Network claim: "The increase in human numbers poses the ultimate environmental threat. Since population growth is an environmental issue, a crucial component, immigration, must be recognized as one also."

Population control has been a main goal of the environmental movement ever since Stanford biologist Paul Ehrlich's book *The Population Bomb* was published in 1968. He argued that humans were breeding themselves into oblivion and stringent population control measures must be enforced, using compulsion if necessary. Since 1968, controlling population, especially in the Third World, has been on the

agenda of mainstream environmentalists. Mark W. Nowak of Negative Population Growth writes: "Over the past 25 years, the link between population growth and environmental degradation has been so well established that it is hard to find an environmental advocate who does not acknowledge it."

However, feminist, civil rights, environmental justice and social justice activists, and organizations in the Third World and the US have been challenging not only the argument of immigration control, but of the entire framework of population control theory. Voices from the Third World have consistently been critical of population control policies that aim to control women's reproduction rather than deal with root causes of population growth—colonialism and imperialism in the Third World by Western European and US ruling classes who have plundered entire continents to build and fortify their economic power. Resistance to colonialism has been consistent and in the '40s and '50s national liberation movements successful ended formal colonial control. But the ruling class reorganized the global economy managed by the World Bank and the International Monetary Fund to maintain economic power in the hand of the US and Western Europe. Economic control through the World Bank and IMF, backed by military intervention by the US, has siphoned vast resources from the Third World to the First through loans and debt payments. It is no wonder then that poverty in the Third World is high and health care, social services and other public institutions have been gutted. However, the population control theory blames women's reproduction for this economic crisis rather than capitalism and IMF structural adjustment programs. As Maria Mies teaches us in her economic study *Patriarchy And Accumulation On A World Scale*, capitalism depends on the colonization of women's reproductive power. And as left feminists have always taught us, we must fight back.

One of the organizations taking on this right-wing ideology is the Committee on Women, Population, and the Environment (WPE). Betsy Hartmann, a member of WPE, argues in her groundbreaking book, *Reproductive Rights And Wrongs: The Global Politics Of Population Control*: "The myth of overpopulation is one of the most pervasive myths in Western society, so deeply ingrained in the culture that it profoundly shapes the culture's world view. The myth is compelling because of its simplicity. More people equal fewer resources and more hunger, poverty, environmental degradation, and political instability. This equation helps explain away the troubling human suffering in that 'other' world beyond the neat borders of affluence. By procreating, the poor create their own poverty. We are absolved of responsibility and freed from complexity."

Building Empire And Controlling Women's Reproductive Power

"The population argument is compelling to many because it has been veiled in scientific and quantitative terms," writes Penn Loh, a former member of the Organizing Board of PEG. The formula used to understand population was developed in the 1970s by Paul Ehrlich and John Holden. The formula is $I=PAT$.

I is the impact of any human group on the environment. I equals the size of the population, P , times the level of affluence (or average individual resource consumption), A , times an index of the environmental impact of the technologies which provide the goods consumed, T . The formula $I=PAT$ averages everyone into an equation that removes economic and political institutions that shape and determine consumption. The equation also blurs all distinctions between economic classes and consequently implies that poor immigrants have the same environmental impact as wealthy families regardless of the consumption levels of either. Institutions like the military and corporations, which are responsible for the greatest amount of pollution in the US, are invisible in this equation and are not held responsible. Loh writes that as long as population issues are framed by formulas like $I=PAT$, "controlling population growth is not a value-neutral, scientific problem but a political one with real social impact."

Currently, 70% of the world's energy, 75% of its metals, 85% of its wood, and 60% of its food is consumed by the industrialized nations with 22% of the world's population. Meanwhile, the total net worth of the wealthiest 1% in the US is now equal to the total net worth of the bottom 90% of the population. Consumption rates in the industrialized nations are deeply effected by extreme class inequality. For example, the United Nations "Human Development Report" found that economic inequality in the world had more than doubled in the past three decades and that the richest 20% currently have 150 times the income of the poorest 20%.

"Despite the fact that the wealthy consume far greater resources than the poor," writes Emanuel Sferios, "it is not consumers, but producers—and the social institutions in which they operate—which account for the vast majority of environmental degradation." Furthermore, transnational corporations that supply goods to the first world generally use land, resources, and labor power in the third world. The entire system of global capitalism and the exploitation of the land, ecosystem, and workers are nowhere to be seen in the analysis put forward by population control advocates.

In a position paper by the group Population-Environment Balance (PEB) titled, "Why Excess Immigration Damages the Environment," they state, "The point is simple enough: more people demand more of the shrinking resources and, in using them, create more pollution. Species extinction and accompanying loss of bio-diversity, acid rain, and deforestation of the Tongass and other national forests are the signals that the United States' and world's population increase is pushing the environment beyond its ability to sustain a desirable quality of life." According to PEB it's all about population control, which translates into controlling the bodies and reproduction of Third World women.

The other term used frequently by population control advocates and environmentalists is "carrying capacity." In the same position paper by PEB, the authors explain that carrying capacity is the "number of people who can be sustainably supported in a given area

without degrading the natural, social, cultural and economic environment for present and future generations." Furthermore, they write, "carrying capacity includes the capacity of the natural environment to provide the resources, food, clothing, and shelter we need, and the capacity of the social environment to provide a reasonable quality of life." They look at several examples to demonstrate these points. The first is water. They point out that in the west, southwest, and certain central states of the US (which are all experiencing the highest population growth rate) there are either water shortages or toxic pollution of the water. They mention toxic pollution, but not the military or corporations which create the vast majority of toxic waste. Over and over again the number of people living in a particular area is presented as a self-evident truth for why environmental destruction is taking place.

Another example used by PEB to demonstrate carrying capacity is Ireland and the supposed Potato Famine. They explain, "the introduction of the potato into Ireland in the eighteenth century both increased productivity of the land and encouraged new estimates of how many people could be supported on a piece of land, and thus provided an 'incentive' for larger families... no allowance was made for population growth or for scarcity less than optimal harvests." The result, they argue was "the Irish potato famine." The actual cause of the famine was neither population growth or a bad harvest; rather, it was the result of a colonial relationship in which England used land, resources, and labor power in Ireland to grow food for the market in England. While quality food was being imported to England, the potato harvest, on which Irish peasantry was forced to subsist, failed and famine spread. Throughout the famine, in which the Irish poor were starving, food grown in Ireland continued to be imported to England.

The example of Irish families reproducing without any concept of long-term effect of colonialism is common in population discourse today about the Third World. The sizes of the family in colonized societies share certain patterns. Children are extremely valuable in agricultural societies and also ensure economic security for the parents in old age. Children in poor agricultural societies generally contribute more to the family than they take. Given the economic situation, families are generally making a rational decision in increasing the size of their families. Yet poor families are viewed by population control advocates as "irrational" at best and "pathological" at worst. Either way it is necessary for family planning agencies from the First World to educate and control their reproduction. To actually believe in the capacity of Third World people to make rational decisions about long-term survival strategies is a radical notion given this framework.

Population control theories and strategies are clearly focused on Third World women. At the 1984 International Conference on Population held in Mexico, the United Nations Fund for Populations Activities produced a film called Tomorrow's World. The film depicted the misery of overpopulation and the most vivid scene, according to Hartmann, "was of a poor, landless Mexican woman who had agreed to sterilization after the birth of her fourth child."

The narrator of the film said: "Life without land will never be an easy matter, but at least this mother's problems will stop multiplying." The issue of why this woman and many other poor people in Mexico have no land is not raised. The political history of peasant land reform and betrayal from the state is not addressed. What is made clear is that misery is multiplied or stabilized by the actions of the mother.

Like population control, immigration control ideologies focus on out of control and dangerous bodies of people of color and women of color in particular. Sara Diamond, a leading analyst of right-wing movements and ideologies wrote: "Two staples of anti-immigrant literature are the obligatory photos of Mexican 'illegal aliens' running perilously from INS agents across traffic on San Diego freeways, and the requisite folklore about 'legions' of pregnant Mexican women arriving in Texas just in time to suck up free childbirth services and 'instant citizenship' for their newborns."

The fact that population and immigration control generally target people of color and women in the Third World and in the First World is not inconsequential; it is by design. One of the leading advocates of both population and immigration control is Garrett Hardin. Hardin is the Honorary Chairman of the Population-Environment Balance and a board member of the Federation of American Immigration Reform (FAIR), the largest anti-immigration organization in the US and one of the most active groups making the environmental connection. Hardin advocates for the elimination of non-European immigration, argues that hungry people should starve to death to cut down on population and has expressed concern about "the next generation of breeders" now reproducing uncontrollably "in Third World countries." He told the *Wall Street Journal* that population control isn't just about too many people in the world, but that "it would be better to encourage breeding of more intelligent people rather the less intelligent." There are many in the population and immigration control movement who agree with John Tanton, FAIR founding president and head of the anti-bilingual group US English, who stated in a memo: "As whites see their power and control over their lives declining, will they simply go quietly into the night? Or will there be an explosion?" Racism and sexism are not new to the population and immigration control movements, nor are they marginal influences.

White Supremacy, Eugenics And The Feminist Fight For Reproductive Freedom

Controlling a population and its growth has a long history in the United States dating back to its colonial history. From the very beginning of European conquest of North America, the goal of "discovering" riches lead to the forced control of the indigenous population through attempts to enslave indigenous peoples. Controlling reproduction and population size was further institutionalized during the mass enslavement of African people. Masters controlling a slave woman's reproduction and developing strategies of "selective breeding" was a major component of the slave system. Selective breeding frequently included white male masters raping Black enslaved women. Population control of indigenous populations after the mass forced

relocation of African people as slaves became a program of decimating the population through the strategic spreading of diseases like small pox, forced relocation, and waging genocidal war—defined by the goal of eliminating a people rather than achieving military defeat.

The more formal development of population control theories came in the early 1900s with the racial science of eugenics. Eugenics is the science of "improving" human heredity through maintaining the genetic superiority of the rich and powerful over the poor of all backgrounds, and most whites over all people of color. Social Darwinism, a survival of the fittest theory of human society, was the ideological framework that shaped eugenics. The poor were genetically inferior, argued the eugenicists, and the solution was compulsory sterilization, abortion, and encouraging selective breeding of the fittest. By 1932 compulsory sterilization laws for the "feeble-minded, insane, criminal and physically defective" had been enacted in 27 states.

Eventually eugenicists joined the growing movement for birth control and in important ways co-opted it. Before World War I, the birth control movement was a radical call by socialists, feminists, and anarchists to help liberate women and the working class. Margaret Sanger emerged as a leading proponent of birth control. With the powerful red scare campaign and mass deportation of radicals during and after WWI, the birth control movement was robbed of much of its radical leadership and base of support. The eugenicists joined the movement and brought their ideas of social engineering through selective breeding with them. By 1919, Sanger herself had begun making statements such as: "More children from the fit and less from the unfit—that is the chief issue of birth control." By the 1930s the American Birth Control League advocated "racial progress" and sterilization and was led at one point by Guy Irving Burch who was also the director of the American Eugenics Society and founder of the Population Reference Bureau. Burch supported birth control "to prevent the American people from being replaced by alien or negro stock, whether it be by immigration or by overly high birth rates among others in this country."

Eugenics was widely discredited after WWII as the Nazis Holocaust had implemented eugenics strategies on a mass scale. Nevertheless, eugenics has maintained influence and developed more sophisticated language to communicate the same message and move the same policies (note the best-seller success of the Bell Curve in 1996). In Puerto Rico one-third of women of childbearing age had been sterilized by 1968. Hartmann writes: "Not only were many women [in Puerto Rico] unaware that the operation was permanent, but other forms of contraception were either unavailable or prohibitively expensive." African American, American Indian, Latina, and poor white women have also been affected by sterilization programs that are either compulsory or exist in a context that limits choice. In the famous Relf case in Alabama in the early 1970s, two young African American teenagers had been sterilized without their consent and a federal district court found "uncontroverted evidence in the record that minors and other incompetents have been sterilized with federal funds and that

an indefinite number of poor people have been improperly coerced into accepting a sterilization operation under the threat that various federally supported welfare benefits would be withdrawn unless they submitted to irreversible sterilization." In 1977 public funding for abortion was virtually eliminated, although sterilization was covered by Medicaid up to 90% of the cost. Similar welfare policies exist in the late 1990s, in relation to Medicaid funding for such dangerous contraceptives as Norplant and Depo-Provera as opposed to much safer forms that place birth control methods in the control of the women using them. Sterilization violations in the US lead to campaigns by feminists and health care activists, primarily in communities of color, to expose and oppose these programs and gain more grassroots control of family planning programs and women's health clinics.

The strategy of the eugenicists to come into a popular and left movement for birth control and move their agenda, and consequently the movement, to the right is instructive as we look at how the anti-immigrant forces are following a similar strategy with the environmental movement. (1)

Third World Rising, US Imperialism And The Use And Abuse Of Ecology

The development of international population control politics began after World War II with the creation of the United Nations, the World Bank, and the IMF. The Allied powers were the architects of international structures of political and economic power and influence. After WWII, the United States increasingly looked to the Third World for resources, labor power, and markets. Hartmann explains the situation as follows: "United States access to Third World raw materials and markets depended on the existence of 'friendly' governments, at a time when nationalism was on the rise, often tinged with a radicalism unpalatable to the United States. The success of the Chinese Revolution, Indian and Indonesian nonalignment, independence movements in Africa, economic nationalism in Latin America—all these contributed to growing US fears of the Third World. Population growth, rather than centuries of colonial domination, was believed to fuel the nationalist fires, especially given the increasing proportion of youth."

Hartmann shows that in the 1950s US universities began to receive large amounts of money from the Ford Foundation, the Population Council (which was founded in 1952 by John Rockefeller III), and the Rockefeller family to finance population studies. "Government funding followed soon after," Hartmann writes. In 1957, a report titled, "Population: An International Dilemma" was published which warned that population growth was a major threat to political stability in the US and abroad. In 1959, the US Senate Committee on Foreign Relations was told by a committee studying the US military assistance program that: "The population problem, I'm afraid, is the greatest bar to our whole economic aid program and to the progress of the world." By 1966, population control had become part of US foreign policy. The Food for Freedom Bill recognized world population explosion, particularly in the Third World, as part of the world food crisis, and allowed food aid revenues to be used to finance family planning

programs in the Third World. Hartmann writes: "Today the US Agency for International Development (AID) is the largest single funder of population control in the Third World, allocating over a half billion dollars annually to population activities."

In 1967, the Campaign to Check the Population Explosion was started. The Campaign had support from the Population Council and a former president of the World Bank. The Campaign financed ad campaigns to provoke fear and paranoia about overpopulation. One ad read: "The ever mounting tidal wave of humanity now challenges us to control it or be submerged along with all our civilized values." Another ad read: "A world with mass starvation in underdeveloped countries will be a world of chaos, riots, and war. Our own national interest demands that we go all out to help the underdeveloped countries control their population."

The population control advocates began to make in-roads into the environmental movement when the Sierra Club published Paul Ehrlich's *The Population Bomb* in 1968, and in 1974 the Club hired its first population program director. While the movement was gaining momentum in the late '60s and early '70s a growing divide developed at the 1974 World Population Conference held in Bucharest. Opposition to population control was most pronounced among the representatives from the Third World as well as some of the long-time supporters of population control. Critics argued that what was needed was improved social and economic development. With improved social services and greater distribution of resources in the Third World, population growth would stabilize. The biggest shock at the conference was Rockefeller's speech. Rockefeller had been one of the largest financial backers of the movement and a major spokesperson. In his speech to the conference he called for a "deep and probing reappraisal of all that had been in the population field." He argued for greater attention to economic and social development and said he believed "that women increasingly must have greater choice in determining their roles in society." In response to this new opposition, the population control establishment began expanding its base of support and looked to environmentalists as key to this coalition.

Only months after the Bucharest conference, president Ford's administration produced a confidential National Security Study Memorandum 200 prepared by the CIA, AID (Agency for International Development) and the Department of State, Defense, and Agriculture which was then adopted as national security policy in 1975. This recently declassified document, writes Hartmann, supports population control as a way to stem radical dissent and protect US access to strategic minerals in the Third World. The study claims: "Younger people, who are more prevalent in high-fertility populations, can more readily be persuaded to attack such targets as multinational corporations and other foreign influences."

Population agencies have vigorously courted mainstream environmental groups as they saw them as a way to build broad support. AID, for example, has said it will "draw upon the advocacy skills and networks that environmental groups employ in their efforts to build grassroots

awareness around the issue of population and family planning." Over the past two decades population control agencies and mainstream environmentalists have developed strong alliances. The Sierra Club and Audubon Society have expanded their activities, the National Wildlife Federation launched a large population program in 1990, and the growing identity of interest between the population establishment and the environmental mainstream was evident in their joint planning of the United Nations Conference on Environment and Development, known as the Earth Summit, in 1992. Another joint effort was Campaign on Population and the Environment (COPE) begun in 1990, which aimed to "expand public awareness of the link between population growth, environmental degradation and the resulting human suffering and to translate this into public policy."

The vote on immigration in the Sierra Club, therefore, is connected to a long history of alliance building between population and immigration control advocates and environmentalists.

The Sierra Club Election, Alliance Building & Lessons For Future Organizing

The importance of the Sierra Club election is that the position to limit immigration rates lost. This is a landmark victory in the environmental movement and must be built upon. Environmental Justice organizations that places race, class, and gender inequality at the center of analysis are clearly making an impact on mainstream environmental groups. More importantly, they are building a new movement that is multiracial, feminist, pro-immigrant rights and connects ecology to social justice.

The Sierra Club election highlighted some of the major tensions in environmentalism. The election also highlighted the alliance building among environmentalists, immigrant right activists, feminists and other social justice groups. The Political Ecology Group has been organizing the Immigration and Environment Campaign since 1995, just months before the passage of anti-immigrant Proposition 187 in California, and both PEG and the campaign played decisive roles in the Sierra Club election. The Committee on Women, Population, and the Environment is an alliance "of women activists, community organizers, health practitioners and scholars of diverse races, cultures, and countries of origin working for women's empowerment and reproductive freedom and against poverty, inequality, racism and environmental degradation." The Committee has been particularly effective at challenging population and immigrant control ideologies in international politics as well as in the US. These alliances have not only won a victory in the Club's election, but have put forward an agenda for environmental, social and economic justice. The Immigration and Environment Campaign's position statement identifies seven strategies for the movement:

1. Building alliances between the immigrant rights and environmental movements for an environmentally sustainable economy that meets the needs of all people.
2. Defending the human and civil rights of immigrants.
3. Resisting the rollback of environmental regulation.

4. Refuting the myths that blame immigrants for environmental and economic problems and highlighting the positive contributions of immigrants.

5. Supporting policies that radically reduce US consumption of the world's resources and promoting the development and use of environmentally sound technologies and practices.

6. Insisting that government, corporations and developers be accountable to community demands for environmental protection and human health.

7. Supporting universal and equal access to education, health care, and livable wages—humanitarian goals that are incidentally, the most effective means to achieve a sustainable population.

The lessons of the Sierra Club election are crucial: challenging ideologies that support race, class, and gender inequality through radical analysis that confronts inequality, developing long-term struggles that include short term campaigns, building principled alliances and coalitions, taking on the opposition's challenge and using it as an opportunity to broaden political support and gain organizing momentum. The lessons learned in this struggle are important for all of us working for positive social change.

The ideological core of this right-wing attacks is the question of whose society is this. They do this by framing the issues by looking at individuals outside of history and without structural analysis. Like I=PAT, individuals are removed from the material conditions in which they live and the historical legacies that have led to groups of people structurally unequal to each other politically, economically and socially. The narrative of the hard working rich white ruling class man who pulled himself up by his bootstraps is held up next to the narrative of the illegal immigrant taking advantage of "us" or the lazy welfare queen living well while the "rest of us" work hard to get by. These narratives are the underpinning of a right-wing worldview that is becoming hegemonic, meaning that it is more and more taken for granted as natural, normal, inevitable, just the way it is and therefore unchangeable.

The right expertly uses wedge issues, framed on their ideological terms, to divide us and build their base. Before the election in the Sierra Club, John Tanton, chairman of the Federation of American Immigration Reform said: "The Sierra Club may not want to touch the immigration issue, but the immigration issue is going to touch the Sierra Club." The primary lesson of the Sierra Club election is that not only can we beat them, but that we can do so by moving our agenda in the process.

We need to get better at advancing counter-hegemonic values of solidarity, economic democracy with an inherent critique of capitalism, self-determination with an inherent belief in everyday people's capacity to make rational decisions and self-organize and feminist principles of an egalitarian society. We must not be afraid to struggle on these fronts and use the rights wedge issues or our own to make gains. We can build broad-based social movements that are multiracial, class conscious, feminist, ecological, grassroots, and international in their challenge to global corporate capitalism. More

importantly, we need to develop our capacity to run society based on our values and move from reactive fights against the right to build a new world.

For Environmental Justice, Against Misanthropy And Misogyny

The other major lesson from the Sierra Club election is that we must challenge right-wing assumptions in our own movements. As an organizer in Food Not Bombs I have worked closely with Earth First! Food Not Bombs and Earth First! have a long history of solidarity and collaboration. FNB has prepared thousands of meals at Earth First! base camps and gatherings. Earth First! members have consistently come out to support FNB groups facing arrests. Together we have generated innovative tactics and influenced each other politically. Many of us are members of both groups. It is from this standpoint that I see a dangerous growth of misanthropic or anti-human tendencies in radical environmental circles that reinforce right-wing assumptions. It is from this standpoint that I offer this critique. These tendencies are often expressed as the belief that the ecological crisis is so advanced, that people are so destructive and uncaring that our only hope is that ecological collapse will either completely kill off humanity all together or take us back to "primitive societies." There are also many in Earth First! who stand equally for social and economic justice and ecological justice and they are helping to keep the reality of the ecological crisis on the broader agenda.

However, the misanthropic perspective is gaining currency and leads to defeatist strategies at best and an active alliance with right wing and fascist tendencies at worst. In this sector of the movement, defeatist strategies include an over-reliance on sabotage and militant tactics as opposed to organizing with people to make change and escaping into a counter-culture to prepare for the apocalypse rather than working to change society. There is also a strong tendency to focusing on denouncing other activists as reformist who are doing anything other, as the Earth First! slogan goals, "visualizing industrial collapse." These misanthropic politics are spreading amongst white activists who have come of age politically in a time when the right is defining reality and the left is in decline. State repression of people of color led mass movements and generally distorted history of the '60s have led to a situation where many younger activists are deeply disconnected from our histories and lessons from past struggles.

Apocalyptic politics can resonate for many of us as we are the first generation of left/ radicals to grow up in the era of ecological crisis that threatens human extinction within generations. It can be tempting to be influenced by right wing and fascist thought like seeing disease and disaster as necessary steps to dealing with humans and developing a hatred for people as a political framework for your activism.

Those influences also lead to misogynistic or anti-woman slogans like "Love Your Mother, Don't Become One" as discussed at the beginning of this essay. As I've laid out in this essay, debates about population control are "in effect" debates about controlling the reproduction of working class and poor women and women of color. Furthermore, such defeatist

politics divide the radical environmental movement from women and mothers who throughout history have been at the forefront of social movements. Black Feminist Cheryl Townsend Gilkes writes: "If it wasn't for the women, racially oppressed communities would not have the institutions, organizations, strategies and ethics that enable the group not only to survive or to maintain itself as an integral whole, but also to develop in an alien, hostile, oppressive situation and to challenge it."

While I don't believe radical environmentalists using such slogans are consciously choosing to side with white supremacy and patriarchy, that is the result. The slogan marches in lock-step with the right-wing analysis that blames individuals, particularly women, for ecological and social problems while leaving the economic and political institutions completely out of the picture. Slogans and analysis that place women at the center of blame are to be expected from the right-wing, but when radical/left activists adopt similar ideas it is clear that we have much work to do. From Paul Erlich to some eco anarchists today, there is a long tradition of white men ringing the bell of apocalypse and sounding off with reactionary solutions that end in programs attacking poor and working class women of color. We must fight the temptation of this tradition that masks right-wing ideology as an ecological solution.

In the last two decades, the radical environmental movement has experienced fierce debates on these issues. Many point, in particular, to the early '90s struggle over leadership in Earth First! between Dave Foreman and Judi Bari. Each represented broader tendencies: Foreman came out of an "old guard" that spoke of famine in Africa and AIDS around the world as positively reducing the number of people in the world and other reaction positions and Bari spoke for emerging revolutionary forces, bringing together her working class and feminist politics and calling for unity between Earth First! and unions to fight the boss. Bari's tendency largely won, and today there are thousands of committed activists in and around Earth First! who fight for both ecological sustainability and social justice. Additionally, the environmental movement is shifting at the grassroots as hundreds of Environmental Justice (EJ) organizations around the country are extending our conception of the environment to include not just the wilderness areas and old growth forests but also the place where we live, work, go to school, play, and raise our children. The EJ movement is rooted in indigenous, working class and people of color communities—those most negatively impacted by the ecological crisis. It is, in short, changing the meaning of environmentalism and uniting social and economic justice struggles to build powerful alliances and campaigns.

We need to pro-actively deal with the ideological assumptions and frameworks of white supremacy, patriarchy, heterosexism, capitalism and authoritarianism that manifest in our movements. We have a responsibility to consciously, consistently, and comprehensively develop analysis and strategy that integrates race, class and gender into a radical political challenge that includes all of us who feel the heel of this system on our neck.

Footnote:

1. To be clear, while eugenics was a strong influence on the movement, birth control and family planning have had positive effects as Emma Goldman proclaimed in the early 1900s. What is important to remember is that poor communities are not merely acted upon, but also act. Black feminists like Angela Davis and Paula Giddings have demonstrated that while white supremacy may have been a strong force among the leadership of the birth control movement, at the grassroots level, the well organized Black women's clubs and associations were able to influence and control the use of birth control. The agency of poor women and women of color in the US and Third World to react to policies and programs that aim to destroy them and also to act in ways that develop alternative policies and programs that aim at liberation has been a constant counterforce to structural inequality and systems of oppression which justify inequality. The contradictory history of birth control as a technology of both oppression and of liberation is one of the reasons that reproductive freedom is viewed as such a complex issue today and another reason why leadership of feminists of color and working class feminists is so crucial.



Document Your Scene! (Or Why Film Is Better Than Video)

In the last 10 years I've noticed a bunch of little documentaries springing up about local DIY scenes. There's Between Resistance And Community - the Long Island scene; Jericho's Echo - Punk the Holy Land (a bigger film that's playing the festival circuit yet is really,

really good); Punk Pretty - girls in Orange County; Our Nation: A Korean Punk Rock Community - the Santa Clarita scene, and Mas Alla De Los Gritos (Beyond The Screams) - the Latino punk movement... These are only a few.

Now, I'll be the first to admit that a lot of these kinds of films are so-so for a variety of reasons, mostly having to do with boring content, boring form, and filled mostly with loud sweaty white boys. But as an archivist I'm not too concerned with whether it ranks in my top ten films of all time. Archiving is about saving culture—good and bad. I hope that decades from now punks will look back at these films and analyze them saying: "Gee, those kids at the beginning of the DIY movement really didn't have their shit together! Where's the women? Where's the people of color?" Archiving seeks to save reminders of our darkest moments (footage of the Holocaust) and our proudest (footage of a Black Panther rally). Punk has good and bad. Some of us try and pretend the bad isn't significant or would like to give the impression there isn't any. This would be very wrong. I believe you can only change things by knowing about them. The past will teach us things we've forgotten how to do and show us our mistakes. Plus, it's fucking fun to see moving images of your friends or famous punk rockers from 30 years ago! So as an archivist I am **VERY** happy to see another film shot in someone's small town. I said in an earlier column

that we need to document this scene ourselves, because outsiders with money don't give a crap and if they did they'd do it wrong. Next I'll tell you the best ways of doing this.

A lot of documentation is being done naturally through people video taping shows. Our scene focuses most on bands so this is a good beginning. People tend to trade tapes/DVDs and this is a good way to archive with our little resources. It will be unlikely that all the Infest footage in the world is no longer accessible because the shows have been copied and passed around so much (quality is a separate issue). So while you're out taping the bands do us all a favor and tape some footage of the venue and the kids there, too. To me, when I'm watching a documentary about the punk scene in the '70s I'm even more fascinated watching the local kids at the shows—the way they look, interact, react to the band... These kids are the heart of the scene—keeping it going with their energy, time, and money. You may even want to take it a step further and do some short interviews, or be a fly on the wall at a potluck or a Food Not Bombs prep. Immortalize your friends! Let the future see your scene!

All this footage doesn't necessarily have to be edited into a documentary, especially if you don't shoot hours and hours of badly shaking mundane scenes. There are some important things you can do however that will make it possible to identify who's who and what's what at a later time. When you're shooting try and get someone to speak on tape about who the band or person is. Shoot some shots of the flyer before you go to the show, get the venue sign, etc. When you get home go through your tapes and take notes of exactly what's on them and the order. Name names and give dates. Number/label your tapes to go along with your paperwork. Keep them together if possible.

Here's an interesting idea: I bought the WxHxN? - Standfast Armageddon Justice Fighter CD and on there is a video from one of their shows. It's pretty awesome—saw lots of familiar faces and lots of silly punks having a really great time. Fifty years from now Y2K thrash bands will be virtually forgotten but as long as the kids in the future have a way of playing CD ROMS this footage will keep WxHxN? in memory.

This brings me to another point—media. Problems with video: Images easily erased by people or decomposition. Tapes get stretched, rip and most people don't know how to fix them. Images are compressed—you're not getting high quality. Technology changes so fast we don't know if we will be able to play VHS or DVDs 20 years from now. Are you sure you will be keeping your old outdated playing devices? Who will fix them? If you want to keep your video documents you will have to keep dubbing them onto new formats (called Migration). This will cost money and possibly degrade images over time. Some people are putting their footage to hard drive. This is also problematic. Ever have a hard drive crash? Ever lost your files? I know I wouldn't trust one of those to hold my precious images. Video pluses—cheap. Very cheap. A \$10 mini-dv will hold 90 minutes worth of footage. You can get an okay camera for a couple hundred dollars. That's damn good. But is being a cheap medium your first concern? If you are a little more

interested in having your footage accessible and in good condition 50 years from now then I suggest film.

Most people can't afford 16mm but kids in college can at least get the equipment for free. If you're studying in film school, take your camera and some lights to the basement show that's gotten you psyched for weeks. Bring a roll of 100 ft black and white—you don't need to shoot a lot. Go hand held if you need to (those pits are rough for a camera on sticks). Save yer booze and cigarette money for a couple rolls of film and it will be SUCH a better investment...

For the rest of you I suggest Super 8. Most cameras can still be found in thrift stores for \$20 and also ebay. The film comes in 50 ft cartridges that you plop right into the chamber. It's about \$15 for a roll of black and white and \$20 for color plus processing which is about \$15, give or take a few dollars. The cassette will run 2.5—3 minutes. These are reversal stocks which means you shoot on the negative and it gets processed into a positive (unlike stills and other types of film where the processing ends with a negative and a positive.) The new Kodak Vision stocks are negatives that are meant to be transferred to digital. I haven't seen any lab offer to give prints from these stocks. The best stock ever was Kodachrome 40 which has shown no signs of fading, unlike many other stocks. Unfortunately, the fucks at Kodak discontinued it last year. When shooting darker locations you'll need lights and/or to use a high ASA film (in this case the b&w Tri-X).

When you go looking for a camera always bring 6 AA batteries with you to test on the spot. I also bring a roll of Super 8 and marker the exposed bit. I run it and check to see the film advances. Newer cameras will let you focus by looking through the eyepiece. With older one's you'll have to determine how far your subject is and set the focus. People who are expert photographers will be able to do this without a problem. Unlike manual cameras, most Super 8 cameras only need you to choose the focus—the fstop and speed are chosen for you. A working built-in light meter telling you if the scene is too dark or bright is pretty much necessary. Be sure you are buying a SUPER 8 camera and not a REGULAR 8. Regular 8 has nicer lenses, sometimes with a turret of 3 that you can switch, and the film comes/comes in small reels that you would have to thread through the camera yourself in the dark. If you're not sure by looking at the camera open the film chamber and you should be able to tell the difference. The Regular 8 will have two spindles on the inside and the Super 8 will have just one little nub for the square cartridge. If the battery compartment is in rough shape—looks like a battery leaked inside—don't buy the camera. Same goes if you test it and it just doesn't seem right. Fixing these cameras can run a couple hundred dollars. Doesn't make much sense unless the camera is actually worth that (most aren't). Some cameras come with fancy things like slow mo, 18 or 24 frames per second (fps), fading, filters, macro focusing (in order to get in close to an object and focused properly). A few camera types that are good are Canon 518, Canon 814 and pretty much any Bolex.

Sound: Super 8 is silent. So yeah, it's not the best medium for documenting bands.

Personally I'm playing around with recording on my little mp3 player and synching the sound at a later date on the computer. This will be a long process because there is synch drift. The longer you shoot for the harder it will be to synch. But there are people who have shot features on Super 8 and recorded on standard pro DATs. It was a pain in the ass to finish the sound but they did it! There's a nice little film about the Dead Boys shot on Super 8 with music selected and put down from their albums. It's not in synch at ALL but it works surprisingly well.

Next you'll need a projector to see your stuff. A tape splicer and viewer are optional. Your film will come back from the lab on a reel with threading leader attached, so no need to buy those things. Projectors can run cheap or on the expensive side (\$150). Once again, make sure it's compatible with Super 8. It will say "super 8" or "dual" on it. Take a roll of film that you don't mind getting chewed and run it through the projector at the store. If for some reason you aren't able to do this at least make sure that the bulb turns on and the forward and reverse work. Bulbs can be more expensive than the projector. You don't need a sound projector unless you plan on screening old films that families use to rent before the VHS. The brighter the bulb the better the picture. I bought a projector recently and I was only looking for two things: variable speed (in order to project my films at the right speed, especially during transfer to mini DV) and the ability to project both Super 8 and Regular 8 (as a lot of home movies, which I collect, are shot on Regular 8). You can play your film at the wrong speed, but you can't play a Super 8 film on a projector that only accepts Regular.

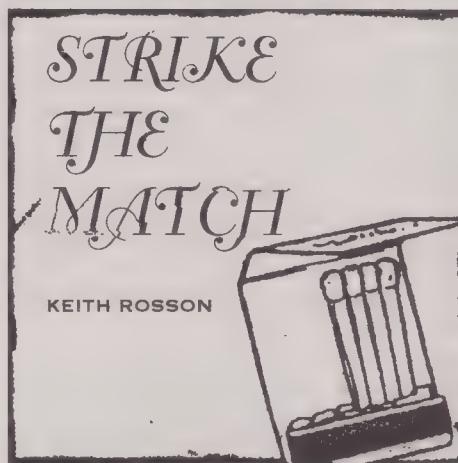
The reasons film is better are as follows: Richer, warmer colors, no digital-ness. You don't need anything special except a camera and viewing device. You can see how the format works—frames, sprockets, lenses etc. Anyone who understands machinery can fix a projector or camera; a scratch on the film is just a scratch—in video a scratch could mean you get "blue screen." The INSTRUMENTS of capture and projection are cheaper than video—it is only the stock that is more expensive. The film medium has been around for over 100 years (Super 8 since 1965), VHS and CDs are on their way out. Who knows how long DVDs will be around. Films themselves are still in existence from 100 years ago—will we be able to say the same of videotape? Have you ever seen video shot in the late '60s?

As you can see, I'm a big fan of film. If it wasn't for the sake of profit film and video would be existing side by side nicely and we would not have to fear that big business will take away our beautiful medium. There's nothing like watching a projection of a home movie shot in the 1940s on Kodachrome 40 stock. The colors are completely rich and gorgeous, the quality sharp—it looks like it was shot yesterday.

If you want more information or tips on Super 8 please write. Also if you just want to talk about documenting and archiving the scene. I'm disturbed that I've only gotten one comment so far about the column. You care right? I mean it's our life and culture after all... bk913@ncf.ca

Some helpful websites:

<http://lavender.fortunecity.com/lavender/569/>
<http://www.filmforever.org/>
<http://www.rockymountainfilm.com/>
<http://www.pro8mm.com/main.php>
<http://k14movies.com/>



Self-Government Is Great And All, Until Automatic Weapons Come Into Ze Equation Or The First And Only Time I've Ever Called The Cops Or The Night I Lost, Like, Fifteen Punk Punk Points All At Once

PART ONE: You know, I'm all for the idea of punks attempting to govern themselves—attempting to turn buzzwords and catchphrases in living, working entities. Figuring out things like "boundaries" and levels of "acceptability" and "accountability." I believe in these things; they are ideas that at their very root are incredibly powerful, that are the basis of a working and, **frankly, kick-ass belief system.** In fact, I'm not even opposed to the idea of punishing or ostracizing offenders of certain crimes in the punk community, at least in theory, though anyone who's read *Heartattack* for more than a year or two can remember just how ugly and pisspoor of a job we do of that sometimes. It's pretty obvious there's a danger inherent in reactionism, in that old mob mentality creeping in, and it's also pretty obvious that we are a bunch of reactionary motherfuckers sometimes.

So, one hopes that the people attempting this "self-justice" are levelheaded enough to not fly off the handle, to think things out, to discuss, to listen to dissenting opinions and come to a conclusion of what is best for the group and the community. That's the theory, anyway. It gets a bit harder when you realize that the community essentially consists of a group of people who, through the choice of involvement in a musical subculture, hang out together much of the time. It becomes much harder when you realize that such lofty ideas don't always fit in everyday life, or fit very well. It gets really hard when you figure you've got about thirty seconds to decide what to do before people's guts possibly start shooting out of their hoo-has.

There comes a point when there's only so much we can do. Situations where the heart sinks a little when you realize that, even in personal interactions, "the punks" are absolutely powerless. There are situations where those words become little more than catchphrases, a chorus to a song you wish wasn't quite so corny.

PART TWO: Anna and I were still living in the old place on 16th when this happened.

It was a cold night, there were still huge holes in our ceilings, the neighbor upstairs was blasting his techno bullshit at spleen-vibrating volumes, and I was just burnt and restless and pissed-off and jacked on coffee.

"Get out of the house for a while," Anna said, nerved out by my relentless pacing around the apartment.

So I did. I stepped out and went for a walk. I've never been one who's into just aimlessly walking around and just seeing what there is to see, taking my time doing it, walking for walking's sake. This is something that I actually consider a character flaw, right up there with my short temper and the fact that I just never really did like Crimpshrine that much. When I walk, I'm always walking towards a purpose, and even calculating in my head what I'll do after I arrive at that first destination. I walk like a man who has errands to run, even when I don't. I'm hardly ever just in the moment, walking for the sake of it—smelling the air, hearing the sounds, letting my mind roll around loose in my skull, thinking about whatever comes to me. I never just walk and slow down for a minute. Doesn't happen.

So that night I step out and think, just a couple blocks down, turn right on Glisan or Hoyt, head back. Just a short one, a few blocks, get some fresh air. Come back and try to do some writing. So I do, I hit Glisan, right there on the corner where the Mission Theater is, and wait for traffic to pass. It's not late—there's the random couple strolling by holding hands, a few people milling around in front of the theater, some dude standing next to his car across the street. The traffic all hushed as cars pass, and then I cross the street.

And the guy standing next to this car is big, a little overweight but mostly just massive, I figure maybe he's a punk at first because his hair's all bedheaded and he's decked out entirely in black. He's standing next to the rear driver's side door of his car, an old blue Chevy from the mid-'60s.

He leans into the backseat of the car right before I step past him. And he comes back out of the backseat holding two guns, one in each hand. Both of the guns are black and thick, there's the gleam of metal; he's holding one limply by the handle, the barrel pointing down, and the other one in the middle, gripping it around the stock. My heart about shoots up into my throat, rabbit-fast, once my brain computes what my eyes are seeing.

Guy's packing guns out into the street.

I see this. I have my glasses on, I'm looking right at him. Yeah, it's night. Yeah, I'm walking past him. But I honestly think I see this huge dude dressed in black lean into the backseat of his car and come back out with what looks like a rifle and a squat, fat shotgun. There are people walking down the street, cars passing, that couple holding hands further on down the block now. It's a mild night—this was right in the middle of winter but the streets were actually dry. There's no rain to obfuscate or obscure shit. I see this.

(This relates a lot to the shit that I've written about before: the romanticizing and appropriation of weaponry in punk. You've all heard it before, but seeing what I considered to be a dude about to start going Tombstone on the

general populace went a long way towards cementing the idea that punk bands should stop making the idea of an armed insurrection sound pretty or noble or romantic. Whether it's the way to go is up for debate; that it's inherently cool or that every bullet hits will hit the "right" target is not.)

I keep walking, honestly waiting for either the sound of one of those guns going off in the street or to just be hammered down onto the ground and then maybe hearing the crack of the gun after that. I swear—it sounds really silly and anticlimactic to be writing this so much after the fact, but I mean it when I say I walked quick to the end of the block, more than halfway expecting to get shot in the back.

I circle the block, come back up from 15th, all the while wondering if I really saw what I saw. I mean, I can only imagine that nearly every unexpected pedestrian who has ever beared witness to some random and horrific act of violence probably had much the same experience: at least a few seconds of a gap in which they just had to process what the fuck was going on, that what was happening was really going down. When I came up 15th, the guy was gone, the street was as calm as it had been before.

Again, talk about an anticlimax: I came home fast, jazzed and freaked and adrenaline-wired, wondering what constituted the right thing to do. It's easy to talk about "community" and "accountability" in a 'zine or around a couple beers with well-intentioned friends. Ideas like that become a bit more vapid and vague when you think there's potential for murder involved.

So, yeah, I called the cops.

I told Anna what I thought I'd seen (and

that little voice was already speaking up, even then) and called the Portland Police Bureau's non-emergency number. Told the woman at the other end of the phone what I knew, gave a description of the car, the guy I'd seen, the things I'd seen him remove from the car. I apologized to the woman over and over again, acknowledging that they probably actually weren't guns the guy had been toting, but willing to admit to myself that there are times where it's better to speak up and look the dipshit than say nothing and possibly have some heavy ramifications resting on your shoulders.

The woman gave me brief updates over the phone as she waited to get permission to have me hang up. From what she told me, a few cops gathered together a few streets over, and then headed to the car on foot, I guess. The woman's details were vague, at least the stuff she relayed to me, but apparently the cops questioned someone near the vehicle, got acceptable answers from that person (I pictured the heavy goth dude holding up two rubber chickens or something else equally un-weapon looking, what he'd really been holding, and saying, "What, these guns?") and let me go.

So, yeah, it was no big thing. Nothing came of it. I felt like a jackass, hoped the guy didn't get too hard a time from the cops, but having still felt it was the right thing to do. I mean, it's a little embarrassing, but it was also humbling to realize that, as proud as I am to be associated with punk rock and be a part of it, there's comes a point when we have to admit that all of our platitudes won't work in all situations,

despite our intentions. I realized then that I have such a utopian idea of what punk could be and could do, and then when I realized it can't fix everything, that it isn't applicable in all situations, well, it was just a humbling place to find myself.

PART THREE: My apologies to those who've already read *AVOW* #20. This is a revamped piece taken from that issue; the *HeartattaCk* deadline crept up on me. Recent playlist includes: Altaira, Propagandhi, Swinging Utters, The Generators, Petrograd, Against Me!, The Ratchets, and The Awakening. If you need art or design stuff done for your project, or want to talk about what's been written here, drop me a line. I can be contacted at keithrosson.com or 1426 SE 25th #3/Portland, OR 97214. Thanks for reading, and thanks go to those who've written regarding previous columns.

Dear Friends,



by Chandler

Return & Reintegration

Ever since returning, I've dreaded talking about my trip. I knew from the start that I would get the same old "So how was South Africa?" with every person I saw or met that knew about my absence. That's not to say I am not excited to see some of these people—but even a month after returning from my travels I've been running into this question. It's usually bittersweet: embrace, release, cringe. Recycle, rinse, repeat. I get this from everyone, though, it seems. Sure, the intention isn't at all to annoy or hurt me, but it sure is getting old.

However, this is not to say I do not like talking about my trip. As arrogant as it may sound, I feel as if I have an interesting perspective on a place and time that many others may not or ever be able to experience. Stories come out, but slowly and as needed. I am happy to sit down and talk about travels as well, but shit—how to talk about five months in five seconds?!

Granted, there are the few who don't pose the question. And I end up wondering: do they know how tired I am of answering that question, or do they just not care at all? Or perhaps they don't know I was even gone. Then there are those who say, "I'd like to hear about your trip sometime." These are much easier to deal with, for these are the people that I believe understand the difficult position of balancing return & reintegration with digesting the time spent away.

Today I ran into a professor who served as somewhat of a mentor for my preparing to head to Africa. He is a white man who teaches courses on African history and culture. Each year he returns to Mali to visit different villages and continue his studies of different peoples. In the class I took, he showed us videos and images of places he's been. He was openly supportive of my trip to Africa, and I respect him for his care,

compassion and critique of mainstream views of the continent. When I saw him, he offered to meet up and have a talk about my experiences.

This support was countered by criticism of "study abroad" programs by another professor, one whom I also respect. She, a queer woman of color, (rightly) questioned my intentions of heading to a country with such intense poverty and racist/classist inequalities. Being in such a high position of privilege myself, she wondered why I (among the other students who chose to study abroad) would want to go to a country without a strong background of interest and knowledge. For a US American to travel a country like South Africa with little background knowledge would be an odd choice, one that ignores my privileges and the seemingly one-way direction of culture-exchange.

November 5th, 2005 – Decisions And Self-Explanations

Every day I'm trying to figure out how to articulate myself without sounding like an idiot. And for this particular subject, I'm not quite sure how to even sound like I know what I'm talking about, because I'm so confused amid the range of feelings and emotions that come with the experiences here. And so for me to consider departing South Africa early, make a rational decision, and—this may be the hardest part—explain why... seems so impossible to do so with any sense of clarity. But I still can try.

Some of you know, some of you don't. But for my trip, I've been considering changing plane tickets to come back to the United States early. Last week I made a final decision and I will be back in the US in a few weeks: one month early.

I'd like to think I know what I'm talking about when I write all this, but really, I must admit that making my decision to leave early is based on a faulty construction of reality. I criticize these reasons simply because I really don't know how much validity they carry. It was such a tough decision to make, because of the fact that I'm currently being affected by so many variables that it's hard to say if my decision was rational at all. (1) But I can at least claim that I put a lot of thought into it and thanks to the helpful ears and constructive words of a few close friends, I made the best decision possible at this particular point in my life and in this journey. I can't really say that I won't ever regret leaving early, but for now, this is the best choice for me.

This trip has offered me incredible experiences that I would have never had staying back in Goleta. I have considered new issues and re-considered others. I have learned so damn much about myself, the world and my interactions with my environments. I don't even think that 99% of these lessons have made themselves conscious yet—but I know it is there, and it will come out eventually.

Among my studies I have been thinking a lot about privilege—a taboo subject that continues to curse the interactions of people all over the world. Having pretty much most possible privileges—being white, male, heterosexual, able-bodied, educated, a citizen of the United States, etc.—in the world today isn't the easiest thing to deal with. However, it's a whole lot easier than dealing with the insane oppressions, injustices and basically fucked up situations people create for

each other and all other life forms on this planet. But I think that everyone in this world deserves a critical reflection on my part: to understand these privileges, to the best of my ability, and act upon the way I construct this knowledge. To, essentially, work to deconstruct my privilege and "level the playing field."

That being said, the process of constructing my understanding based around my privileges has been a slow, rough, and uneasy process. Thankfully I've had the support of many individuals who listen, suggest, critique and help me understand the world.

So, in thinking further about the privileges granted to me, I know that I need to really re-consider my identity and my presence. The simple act of being, in a place and time, can have certain implications and consequences. Which leads me to my travels...

This is the first (real) journey I have made outside of my country's borders. (2) I can't really explain why I haven't had interest in the past—I did skip a high school class trip to Spain—but for some reason, I became restless in my space and decided to venture abroad. I had been feeling a bit stale & hoped that moving around—drastically—would allow me to grow, learn & appreciate my privileges a bit more (& hopefully learn to utilize them in a better way for others). Travel, at that point, had been an unknown feeling for me.

Traveling, I've come to realize, is a multi-faceted, complex concept. Each trip, each traveler & each destination carries a different set of pro's and con's. For instance, a person like myself traveling to South Africa is much different than a queer woman from Central America traveling to the US. Issues of race, ethnicity, gender, ability (insert all -isms here) all come into play when analyzing each particular trip. Those are random and extreme examples, but you see my point. So when I talk about "traveling" in this article, a lot of it applies solely to my identity and my experience, and should not be taken as an over-arching analysis of "travel," because this is by no means my intent.

So for me to travel to a country like South Africa, with my already strong beliefs, is an odd position to inflict upon all those whom I would come into contact with. The cultural exchange (read: facilitating globalization?) is eerily one-dimensional.

I never finished this letter, and I think its best to leave it that way. It was written at a time & place in which I can never recreate; so it's best to let it "be."

Dear Friend,

I think you make a good point; if anyone should be a foreign diplomat (per say), it should be people more like us: people who tend to think outside of the box and propose an alternative to the fucked up status quo of the US to people who might not get that otherwise. But I wonder... Is that really what's happening? Are our actions truly representing this? Language and cultural barriers may prevent deeper discussions between me and some people here in southern Africa. And, even if I speak of and sometimes act in revolutionary ways (i.e. riding my bike rather than driving a car), is doing so (speaking/

acting/being here) a contradiction to these beliefs of equality and ending oppression that I have?

With such an insane history of imperialism and colonialism, I wonder if the cultural exchange going on between myself and the people here is equal. Furthermore, should that culture exchange really exist? I have no idea. Constantly I find myself thinking: "I can't believe they just waste water/energy/etc. like that!" or "I can't believe they don't respect others and do that!" And I can't really help but to analyze the context that I'm in with my means of understanding. That being said, maybe my means of understanding isn't meant to critique this particular context. Granted, it's much more "western" here than say, Ghana, but it's in no way even close to being in the United States. Maybe my means of understanding respect is different than here; people have said to me, "this is the way we do it" and "this is African culture." What I mean is, maybe my critiques are not fully appropriate here. Every culture, every country is different, in so many ways. I think it's awesome that traveling can bring in those experiences of understanding other places in the world. But, for someone who is very critical of situations and experiences (as I strive to be), it's difficult being put in a whole new culture and wondering: Do I hold back? Do I just "take in" or do I act on my critiques? Do I speak out against the fucked up comments in my class? (3) Or do I sit quiet and reflect? What implications does it have for me to be speaking my mind (read: facilitating globalization)? I like to say that I think spreading ideas like those I believe in is a positive thing, but isn't that what missionaries think, too? And so I do spread ideas that are representative of my western upbringing (to some extent, ideas on veganism, anarchism, bike riding in urban settings, etc. are "western" in today's world) because I think they are righteous? And if I am doing so, am I listening/taking in/learning in an equal manner and volume? It feels like all I have are questions and no answers.

And I still feel that way—too many questions, too few answers. Even as I have critical and deep discussions with friends about travel, tourism, guilt, and privilege—as I still do with people who allow me to talk about my trip at length. I cannot be where I am at without the support of a few individuals. So thank you.

This isn't an end to my discussion on this trip. If anything, it's only the beginning. I will continue to analyze, critique, and think further about it. It is my hope to make a "travel" zine in the near future, complete with pictures and stories. Currently

I've moved back into a house with friends and back into a community with neat individuals. It's a weird feeling, where so much has changed (so many have left!) and yet so much has stayed the same. It's nice to be back, and I can say I definitely appreciate my time and space here a lot more. I've started to put some work in the backyard garden, so perhaps I'll be discussing that more next issue. We're also starting a free skool in our community here. If you've been involved in this movement, please get in touch! I'd love to make some new pen-pals to discuss traveling, tourism, gardening, free skool, bikes... whatever, so please write! Oh yes, I'm still doing

a compilation—and thanks to those who have contacted me already—called The Will To Change, regarding punk rock's approaches to ending sexism, rape, sexual assault. Specifically, I'm interested in sharing voices of folks involved in the struggle so often pinned as "feminist" (in that negative sort of way) and only for women. So please get in touch if you want to help in any way (writings, artwork, music, etc). Check out the ad in this issue of HeartattaCk! Okay, take care, and until next time, stay sane.

— Chandler Briggs

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Footnotes:

1. Not to say that rational thought is offset by emotional experiences; are we really still thinking in black and white in 2006? I sure hope not.
2. I don't really count the short trip I made to Cancun in high school to film a Japanese sports drink commercial... if you really want to know ask me later.
3. Have you ever been in a room where you felt like the males were making all the jokes, making all the comments, and the women felt uncomfortable—even scared—to speak up?



When I write about parenting, about the ways I approach it and hope that other people will, and why, I rarely talk about the other side of things—the parenting advice that I hope no one follows, and the people who put it out there.

Sometimes it's important to know your opponent. The people putting out some of the most damaging parenting advice are not only the opponents of me and parents like me (and our kids!) who want to raise our children with respect and dignity, but they are also opponents of everyone who wants a just world, a world that is safe for all people (all beings!) and where everyone's needs are met. I feel that the parenting advice that leads parents down a path of authoritarianism and abuse contributes to a more violent world, a world populated by people more comfortable with, and less likely to challenge or resist, authoritarianism on a large scale.

So, for the past week or so, I've been exploring some of the worst of the worst. I first became familiar with the names of James Dobson, Debi and Micheal Pearl, and Gary Ezzo from time spent on the discussion boards hosted by mothering.com. Many of the mothers in that online community are committed not only to raising their children without violence such as spanking and other forms of corporal punishment, but also seek to educate other parents about the harm of spanking. So, accordingly, the proponents of spanking and other forms of violent and authoritarian parenting methods are discussed there, always within a context of challenging those methods, debunking their claims, and offering

gentle and respectful alternatives.

Others aren't so lucky, however. They become familiar with the names and books of these people because someone, often a family member, or a pastor, will recommend them. I've read accounts online from so many moms who have been given books like *Babywise* by Ezzo or *Dare To Discipline* by Dobson and told that it was the only way to control your children. I'm glad that no one in my family or in my community would ever suggest these people to me, but it's largely because I come from, and am part of, counter cultural communities. The books are all, each in their own ways, seductive, appealing to parents at their most vulnerable and promising quick fixes and easy solutions through biblically indicated brutality. The reality is that parenting is hard, and often there are no quick fixes.

I'm going to try to give just a general overview of what each of these people advocate. Please be aware that if you are a survivor of child abuse, some of this material may be triggering. I will also offer resources for people looking for information on how to raise our kids without violence and with respect, love and dignity.

I strongly believe that it's important for everyone to consider these things, even people who are not parents. You may become a parent some day. You may be close to someone with children. You may have been raised by someone who thought it was a good idea to hurt you and challenging these ideas may offer some healing. But it's also important because each of these so called parental advisors have a plan for our society. They are generally not content with offering advice on parenting, but want to influence and shape our society in ways that are in direct opposition to those of us who seek a just world.

So let's start with James Dobson. Dobson is the author of several books, including *Dare To Discipline* and *The Strong Willed Child*. He is also the author of a book on raising boys that apparently includes, among other things, information on how to "prevent" your sons from turning gay. I spent some time reading *The Strong Willed Child* and found that on almost every page there was something outrageous. The book starts out with the following description of children "...they are noisy and they make incredible messes and they bicker with one another and their noses drip and they scratch the furniture and they have more energy in their fat little fingers than mama has in her entire weary body."

Now, this description, on first glance, might make you chuckle; sometimes life with kids does seem like this. However, this is just the beginning of a constant stream of negative terms and descriptions. Throughout the entire book, Dobson uses similarly negative language to describe children. This attitude encourages a negative and adversarial approach to children, which make it easier to be brutal with them. Dobson encourages thinking of our children as challenges to be overcome, and if we consistently think of our children in negative terms, then it's easy to remain in this adversarial mindset. It saddens me to see how prevalent this is in our society, even among people who would never use Dobson's methods. In conversations with other parents at preschool, at the park, on the bus, so often how people speak about their kids is in negative terms... referring to their kids as

monsters, or talking about how they're trying to provoke us, or how "bad" or "manipulative" they are. There is a noticeable cultural habit of saying negative and belittling things about our kids as though it was okay. Often, such things are said in the hearing of the kid in question, which is utterly disrespectful and can certainly have an impact on our kids' self image and ideas of self worth. Beyond that, kids strive to meet our expectations of them as they understand them, so a kid who is talked about as a mean and disobedient brat will often act as though that were true. Finally, do you really want to take advice on raising kids from someone who doesn't even like kids?

Dobson advocates spanking and hitting children, preferably with an object (as opposed to a bare hand). Such beatings can begin as early as 15 months, and he suggests using physical force for anything that looks like defiance or disobedience. He recommends slapping or "thumping" the hands of babies and toddlers who reach for things they shouldn't have. The following is a suggestion for how to deal with a toddler (2 or 3 year old) who will not stay in bed when told to:

"The youngster should be placed in bed and given a speech... then when the child's feet touch the floor, give him one swat on the legs with a switch. Put the switch where he can see it, and promise more if he gets up again."

More examples can be found in his books, but the point is, Dobson suggests that all forms of disobedience or defiance should be met immediately with physical force. Dobson seeks to produce children who immediately and unquestioningly obey all authority figures. He discusses at length "shaping the will" of a child... which to me, reads far more like "breaking the will."

Another thing that struck me about Dobson's book was the sense that so much in it was just made up. He suggests that kids who aren't beaten will turn to sex and drugs, with no hint of data to back that up, and at one point even offers some very official looking graphs to illustrate a feeling he has about the decline of the obedience levels of kids in the USA. Beyond that, there are lots of anecdotes in the book that read as utterly manufactured as well. Apparently, this use of totally fake stories as a way to illustrate your point is common among evangelical Christian teachers, but it feels pretty dishonest, and a lot of his stories are just ridiculous.

Dobson, as we will see, is not the worst of the worst regarding the levels of violence he recommends. However, I find him particularly disturbing because of his political influence. James Dobson is the founder and former president of Focus On The Family. FOF was formed by Dobson in 1977 "in response to his increasing concern for the American Family." A lot of good information can be found about Focus On The Family on the website of People For The American Way's right wing watch page (<http://www.pfaw.org/pfaw/general/default.aspx?oid=4257>).

From the People For The American Way website:

"FOF is anti-choice, anti-gay, and against sex education curricula that are not strictly abstinence-only. Local schoolbook censors frequently use Focus On The Family's material

when challenging a book or curriculum in the public schools. FOF also focuses on religion in public schools, encouraging Christian teachers to establish prayer groups in schools."

"FOF... supports private school vouchers, tax credits for religious schools, rejects education efforts that address multiculturalism or homosexuality..."

"FOF works against 'special rights' for homosexuals"

"FOF regularly asserts the idea that there is a 'homosexual agenda' and associates homosexuals with pedophilia and recruitment of children as sex partners."

While FOF is far from the only right wing Christian organization with these or similar goals, FOF has, in addition to a broad constituency, a high level of access to the government. James Dobson "has been heavily involved with Republican Administrations as an expert on the 'family'." Dobson was appointed by President Ronald Reagan to the National Advisory Commission to the office of Juvenile Justice and Delinquency Prevention, 1982-84. From 1984-87 he was regularly invited to the White House to consult with President Reagan and his staff on family matters. He served as co-chairman of the Citizens Advisory Panel for Tax Reform, in consultation with President Reagan, and served as a member and later chairman of the United States Army's Family Initiative, 1986-88. Dobson served on Attorney General Edwin Meese's Commission on Pornography, 1985-86. Dobson also consulted with former President George H.W. Bush on family related matters. (Which begs the question, was G.W. Bush beaten with a switch???) (All the above info from [d=4257" href="http://www.pfaw.org/pfaw/general/default.aspx?oid=4257">http://www.pfaw.org/pfaw/general/default.aspx?oid=4257](http://www.pfaw.org/pfaw/general/default.aspx?oid=4257).)

In my search for information on Dobson and his organization, I found an article on slate.com (<http://www.slate.com/id/2109621/>) that discusses Dobson's influence in the 2004 elections and suggests that Dobson's efforts may have won Bush the presidency. Dobson has also been heavily involved in Justice Sunday, events set up to mobilize the radical Christian right to push for an anti-abortion, Christian conservative supreme court judge to be seated. (Note: for Christians who find the goals of Dobson and FOF disturbing, there is a website called "Why Focus on the Family Is Of the Devil, A Christian Perspective" that seems interesting. This site also has also other resources for Christians who want to fight the Christian right wingers at <http://www.elroy.net/ehr/focus.html>.)

It's not hard to find a lot of information about Dobson and his organization with a simple web search. The point is, Dobson is not content to merely dole out advice on how to beat your child into submission. He wants to beat us all into submission, for the glory of god.

So, let's move from Dobson to some people with what appears to be less political influence, but who are clearly ideological partners to Dobson and his ilk, Michael and Debi Pearl. Michael and Debi Pearl are best known for their book *To Train Up A Child*. They also have a website, newsletters, and a missionary ministry called "No Greater Joy."

The best description I found of their book came from an online review Christian

Parenting website:

"Among other things, this book recommends spanking 4 month old babies, yanking the hair of nursing infants who bite, and purposely luring older babies and toddlers into situations for which you can spank them, such as putting objects they shouldn't touch within easy reach. They praise one man who spanked a 12 month old baby 10 times in one hour. Perhaps the method does keep children out of trouble. So would putting them in cages or shooting them dead."

Like Dobson, the Pearls have a clear goal of producing obedient and submissive children. Unlike Dobson, the Pearls recommend beating babies (Dobson says you should wait until they're a year old). Like Dobson, they do it in the name of god. They claim it is "the same technique God uses to train his children," a statement that makes no sense whatsoever to me.

Something that really stood out for me is that the Pearls compare children to animals constantly. Dobson does this as well, using a brutal story of how he beat his dog into submission as an example of how you can get your children to submit, but he does attempt to make a disclaimer (he states, "human beings are not mice" partially in an attempt to discount a scientific study). The Pearls consistently and unapologetically use the training of animals as an example of how to train children. The training of stubborn mules, mice and rats, dogs, and horses are used as examples throughout the book. For the Pearls, the fact that children are different than mules, horses, and dogs is irrelevant. How children think and feel about being beaten with switches is not relevant, nor are any of the reasons a child may have for disobeying or showing defiance.

The Pearls instruct parents to set up situations to create excuses to beat children. They suggest that a parent should put something enticing within reach of a small toddler, tell them no, and then beat them when they reach for it. Continue this until when you say no, they obey. We're talking about children who have just learned to crawl, in this example. The Pearls use as justification for this the idea that God put the tree of knowledge in the garden of Eden where Adam and Eve could get at it.

Another suggestion from the Pearls involved biting during nursing; they recommend that when a child bites during nursing, the mother sharply pull the baby's hair. It really disturbs me to consider what impact following this advice could have on the development of the relationship between mother and child. The Pearls claim that the child is too young to realize it is her mother causing the pain. I don't believe that, but even if it were true, the practice of deliberately hurting your child has got to take its toll on a mother. My child bit me while nursing, and I can verify that it is really painful. Sometimes I put her down, or stopped nursing for a moment. But, it never crossed my mind to hurt her, and through talking it over with her and ending nursing sessions when it happened, I was able to make it clear that biting wasn't cool, and she stopped. With no violence.

Like Dobson, the Pearls encourage a negative, adversarial approach to our kids through a steady stream of negative language and imagery. It is their opinion that any time a baby cries, they

are manipulating their parents, and if this is not stopped, the child will grow to be self centered and intolerable. The way to avoid this, they suggest, is to refuse to be manipulated by your baby (that is, don't pick them up when they cry, don't meet their needs).

Reading their accounts of hitting their four month old with a switch was nauseating. Also disgusting was reading their comparison of how they train their children to the training military recruits undergo in boot camp. "Instant, unquestioning obedience" is the goal here.

The Pearls advocate a strict patriarchal family model, with children utterly submissive to the father, and wives utterly submissive to the husband. Debi Pearl has apparently written a book on the joys of wifely submission, which sounds terrifying. Other suggestions from the Pearls, as cited on the stoptherod.net website:

The Pearls describe tripping their non-swimming toddler so she falls into deep water. They recommend ignoring an infant's bumped head when he falls to the floor, and ignoring skinned knees. They also say "if your child is roughed-up by peers, rejoice." And the Pearls say if children lose their shoes, "let them go without until they (the children) can make the money to buy more."

A final example of the yuckiness of the Pearls from their website: A mother asked what to do when her 4 year old resisted spanking. The Pearls offered this advice:

"When she screams or flees, calmly follow through by physically subduing her. Sit on her, if you have to, and slowly explain that you will not tolerate this resistance. Explain in a normal tone (she will eventually stop screaming and listen) that you are going to give her, say, five licks for the original offense and an additional two licks for the fit. Slowly apply the five licks, counting out loud. When I say slowly, I mean with a thirty second gap between each lick and a calm explanation to the screaming child that you are not the least impressed except that you are going to spank harder and she still gets the additional two licks plus one more for her ongoing screaming. When you have finally arrived at five well-anticipated and carefully counted licks, say, "Okay, your spanking is over; that is the five licks you got for hitting your brother, but now I must give you two more for trying to run away." Give her one lick and say, "Now, that is one of the licks for running away; you have one more coming." Give the second lick, and then calmly and slowly explain that all her licks are over now, except for the one additional lick she incurred for continuing to scream during the spanking. After you have finished, tell her that you are going to let her up now, if she stops screaming, otherwise you are going to give her one additional lick. If she stops, or at least makes a great effort to, then you have won. You may never have to go through this horrible time again. But, if she is continuing to scream in defiance, you have the option of continuing to warn and spank, or of ceasing here with a parting warning: "Next time you better not run and throw a fit; for if you do, you will only get more licks and harder ones."

I have to admit that their calm tone when discussing this sort of thing gives me the creeps.

The stoptherod.net website is a good

resource for challenges to the information and techniques in the Pearls' books, and also has calls to action against things such as a Bakersfield company that sells implements for whipping children. According to stoptherod.net, the Pearls' methods have resulted in parents being investigated by Child Protective Services, children being taken away from parents, a restraining order against a father, and even a babysitter going to jail on felony charges.

I've been discussing the Pearls and Dobson primarily because of their advocacy of corporal punishment and their goals of crushing defiance and instilling blind obedience to authority. Although Gary Ezzo is not known primarily for these things I have to include some information about him in here because of how harmful his suggestions are, and because of the similarities between his approach and that of the Pearls and Dobson. Ezzo is not mainly known for advocating beating children, although he suggests it and supports it, specifically suggesting that when you begin to feed your baby solid food, if they touch the food with their hands, slap them. Ezzo is mainly known for his book On Becoming Babywise and for his advocacy of a strict feeding/sleeping/comforting schedule. Ezzo also has a ministry called "Growing Families International." The main element of Ezzo's teachings and recommendations is what he calls "PDF- Parent Directed Feedings" under which newborns are fed at intervals of three to three and one-half hours beginning at birth. Nighttime feedings are eliminated at eight weeks. In a question-and-answer section of the book, parents of a 2-week-old baby, who did not get a full feeding at the last scheduled time and wants to eat again, are instructed that babies learn quickly from the laws of natural consequences. "If your daughter doesn't eat at one feeding, then make her wait until the next one."

Contrast this to the recommendations of the American Association of Pediatrics, hardly a radical organization. From the AAP Policy Statement, "Breastfeeding and the Use of Human Milk," Pediatrics, Dec. 1997: "Newborns should be nursed whenever they show signs of hunger, such as increased alertness or activity, mouthing, or rooting. Crying is a late indicator of hunger. Newborns should be nursed approximately eight to 12 times every 24 hours until satiety."

Feeding infants when they express hunger (also known as "on demand") is endorsed by the World Health Organization, and most associations or organizations that deal with the health of infants. In spite of this, Babywise claims (without evidence) that demand feeding may be harmful and outlines a feeding schedule in contrast to it.

The Ezzo books are full of medical assertions and claims that are not backed up and that are in stark contrast to mountains of scientific evidence. The techniques suggested by Ezzo are so bad that Focus on the Family issued a statement about it:

"...we do have some concerns and reservations about the Ezzos' work...First, it seems to us that their philosophy of childrearing is far too rigid. The very title of program, 'Growing Kids God's Way' has an unnecessarily exclusivistic sound about it, as if there were only one 'correct' and godly way to raise children and

that all other methods were 'unbiblical.' In contrast to this, Dr. Dobson believes that there are many different approaches to raising children which are both healthy and consistent with the teaching of Scripture.

Speaking of Scripture, the Ezzo's use of biblical texts is, in our view, a second cause for serious concern. They have, for example, cited Matthew 27:46—'My God, my God, why have you forsaken me?'—in support of their teaching that mothers should refuse to attend to crying infants who have already been fed, changed, and had their basic needs met. We see no way to make such an application of this verse without completely disregarding its original context and purpose.

'Also, we are aware that the authors' proposals regarding controlled feeding schedules for infants are highly controversial. Some critics have suggested that they might possibly result in child abuse if applied legalistically, inflexibly, and without regard for circumstance and the special needs of individual children. In fact, our ministry has received numerous letters from parents, pastors, midwives, physicians, and lactation professionals regarding cases of failure-to-thrive in infants subjected to the Ezzos' program. We don't believe their experience should be ignored.'

The Ezzo-info website is a great resource for info about Ezzo, including accounts from people who's children were seriously harmed and who were diagnosed "failure to thrive" as a result of following Ezzo's practices. (<http://www.ezzo.info/index.htm>)

What I find most disturbing about Ezzo, who has no medical background at all, is that his books are widely used, mainly among the evangelical Christian community. I can't help but wonder if part of the reason for that is that a community who rejects evolution and science in favor of a particular interpretation of the Bible are vulnerable to being conned into a method of parenting that is in complete opposition to all of the scientific evidence both regarding our biological inclinations and the results of said parenting practices in the short term and the long term if that parenting practice is presented as "God's word." All three of the people I have discussed make this claim in various ways.

It can be easy to conclude from this and from the popularity these people enjoy among the right wing Christian community, that this is 'the Christian way' to raise children. Fortunately, there are many Christians who spend significant time and energy not only countering these approaches, often using scripture to challenge scripture, they are also raising their children with respect and gentleness. A strong example of this is Dr. William Sears (a pediatrician) and Martha Sears (a Registered Nurse and a lactation consultant.). The Sears, who are Christian, are big influences in the attachment parenting movement, and have put out many books on everything from natural homebirthing, breastfeeding, how to manage a family bed, and gentle discipline. I am not a huge fan of the Sears because in spite of their gentle and loving approach, they are still very authoritarian and very patriarchal, but I do often suggest them to people who may not be ready for the more radical approaches out there, or who may need there to be some level of Christian authority in order to

accept the ideas.

However, as Alfie Kohn says in his amazing book Unconditional Parenting, "there's no denying that an authoritarian approach has deep roots in certain religious belief systems." He quotes an "expert:" "Breaking the child's will has been the central task given parents by successive generations of preachers, whose biblically based rationales for discipline have reflected the belief that self will is evil and sinful."

The common thread of basing their advice in biblical teachings is consistent with the other common thread I see in the Pearls, Ezzo, and Dobson... they all share a larger goal of producing children who unquestioningly obey all authority... parents, teachers, preachers, cops, the government. One immediate concern I have about this is how vulnerable that makes a child to those who might seek to exploit them. Will a child who is beaten every time s/he voices dissent or questions authority really feel safe speaking up about, say, how uncle so and so sexually molests them? Will they have the ability to resist if a stranger attempts to abduct them?

Beyond that, though... I must mention that my child, who turned three in November, has always been a reasonably compliant child, until recently. Recently, she has engaged in open defiance, doing exactly what I just asked or told her not to do, and frequently screaming at me when she is unhappy with what I am telling her... and especially if I'm "lecturing" her about something she did that wasn't cool. So, I can understand, on a minor level, how seductive the promise of an utterly compliant child can be. I also know that the general public, as well as friends and family, often judge how good of a parent you are by how obedient your kids are, and it can be really hard to avoid internalizing this judgment. Parents with kids who are openly defying them can easily be swayed by the promise of a child who will always do what they are told, and when they are told. I don't think that regularly beating your children actually produces these results anyway, but regardless, I think it is more important that we consider, what do we actually hope for, for and from our children? What are our long term goals for our children?

The Pearls and Dobsons of the world are very up front that their goal is to raise children who will be submissive and obedient adults. Submissive to god, to the state; women who are submissive to men, etc. Applied broadly, to me this seems like a good recipe for a fascist society, to be blunt.

But what about us? What is it that we actually want from our kids in the long run, and what parenting approaches are likely to lead to those results?

Many of the books that have inspired me and supported my parenting choices address this question. In Liberated Parents, Liberated Children, by Adele Faber and Elaine Mazlish, the authors say (and attribute it to their mentor, Dr. Haim Ginott):

"It seems our larger goal is to find the ways to help our children become humane and strong. For what does it profit us if we have a neat, polite, charming youngster who could watch people suffer and not be moved to take action? What have we accomplished if we have reared a child who is brilliant, at the top of her class, but

who uses her intellect to manipulate others?"

They go on to say (also attributed to Ginott):

"I'm not opposed to a child being polite or neat or learned. The crucial question is, what methods have been used to accomplish these ends? If the methods used are insults, attacks, and threats, then we can be very sure that we have also taught this child to insult, attack, and threaten, and to comply when threatened. If, on the other hand, we use methods that are humane, then we've taught something much more important than a series of isolated virtues. We've shown the child how to be... a human being who can conduct their life with strength and dignity."

In Unconditional Parenting, Alfie Kohn suggests that "our main question shouldn't be 'how do I get my child to do what I say,' but 'what does my child need—and how can I meet those needs?'"

This speaks to my ideas and goals around what I want for my child far more than any empty promises of obedience gained through brutality. I want my child to be humane, to treat the people and animals of the world, and the world itself, with love and respect. I also want her to be conscious of injustice, affronted by it, and ready to challenge it. I want her to question illegitimate authority and reject authoritarianism. I want as many children as possible to be raised with these goals.

We know that justice comes through struggle, when people challenge unjust laws and defy the societal norms that keep people down. A well known example of this is the civil rights struggles in America's South in the '50s and '60s, but disobedience has a strong history of a way of making positive change and advancing justice. Justice comes when people are willing to step out of line, to disobey in the name of humanity and justice. An example is Hugh Thompson. Hugh Thompson, who died last year, was the US Army helicopter pilot who intervened in the infamous My Lai massacre by rescuing Vietnamese civilians from his fellow GI's and later helped to bring this incident to the public eye.

We want our children to be like the Jewish fighters in the Warsaw ghetto in 1943 who chose to resist and fight back instead of allowing themselves to be sent to the death camps. We want our children to be like the black people in Mississippi in the '50s and '60s who fought for their right to vote in the face of incredible racist violence, and we want our children to be like the hundreds of young white people from the north who went to the south to stand in solidarity with that struggle. We want our children to be like Camillo Mejia and other military resisters, who, when they realized the illegal and brutal nature of the current war in Iraq, refused to participate.

The point is, we want our children to be the ones who stand up to the people who advocate fascism in it's many forms, we want our children to be the ones who stand up and speak truth to power. To increase their chances and capacity to become such people, we need to practice parenting methods that are respectful and humane, and that model how we want our children to move through the world.

So much of what I'm talking about here is extreme. I'm highlighting some of the most extreme nastiness that people advocate for their

kids, and I'm using as examples of what our children can do, and what they can stand against, some of the more extreme moments in our history or in our potential future. The vast majority of parents don't follow the recommendations of Ezzo, Dobson, or the Pearls. However, the mainstream cultural norms of parenting and discipline share many of the same values, and seem to have the same goals, that is, producing obedient children who do not embarrass or inconvenience us.

There are alternatives. This column focuses on the worst of the worst, but I cannot spend so much time focusing on this sort of material without offering resources for people who want to learn a different way, or who want to find materials that support their parenting choices. For people who want to work toward a parenting approach that holds the long term goals of humane and strong children.

I have not yet read the work of Dr. Haim Ginott but he is recommended and I plan to read his stuff. His work influenced Adele Faber and Elaine Mazlish, authors of How To Talk So Kids Will Listen And How To Listen So Kids Will Talk and Liberated Parents, Liberated Children. The Faber/Mazlish books are really easy to read and are full of examples and practical suggestions for dealing with real life situations with kids. The work of Alfie Kohn is amazing and I can't recommend him enough. He has a huge body of work challenging the concept of punishment, positive reinforcement and rewards, challenging the use of time outs, and a lot of material challenging compulsory testing and educational so called advances. His newest book, Unconditional Parenting, rocked my world. It's heavy with scientific data that shows not only the harmful effects of corporal punishment, but of the punishment and rewards approach generally. Kohn also has a website, alfiekohn.org, with tons of interesting, and challenging articles that are written in a fairly accessible style. Our Babies, Ourselves by Meredith Small is another great book, especially for expectant parents or brand new parents. It offers a look at the ways different cultures parent, and discusses the biological needs of infants. This book ultimately supports a lot of the practices that are common in attachment parenting, such as babywearing, extended breastfeeding with no schedules, co-sleeping, and so on. It uses scientific and anthropological studies as its basis, rather than, say, claims that this is what god wants. There are resources in this book that could be helpful in fighting off anyone who wants a parent to use Ezzo's methods with their child. Becoming The Parent You Want To Be by Janis Keyser and Laura Davis is another good one. It is based in a gentle, respectful approach to children, and offers concrete suggestions for a variety of disciplinary issues that arise with toddlers and preschoolers. An acquaintance put it this way: Unconditional Parenting is the theory; Becoming The Parent You Want To Be is the practice. Another book that is often beside our bed (for late night reading) is Playful Parenting by Lawrence Cohen, which offers an approach that is respectful and playful, and which often works in our household to defuse challenging situations, when we remember to try it.

I try to read these books every few

months to reorient myself and to re-affirm that the approach we take in raising our daughter is a good one. The messages we are bombarded with daily, from pop culture (like Oprah and Dr. Phil), to how we see other parents dealing with their children, to the lingering effects of how we were parented, all tend to support, if not a Dobsian approach, still an authoritarian approach with a goal of control. It's good to read affirming materials on a somewhat regular basis to counteract that.

Sometimes it's hard to think of our long term goals for the world and for our children when face to face with a screaming, defiant child. But, we must. How we treat our children and how we interact with them shapes them, and our children will shape the world. We owe it to them, to ourselves, and to the future generations.



"LYRIC THINGS" (Bands Rubbing Me The Wrong Way) And "MUSIC THINGS" (Bands Rubbing Me The Right Way)!

"Lyric Things"

After writing a column for the work-themed issue of *Heartattack*, I received a lot of very positive feedback from a wide variety of people. (My piece was about a specific positive experience within my work with developmentally disabled individuals—and it initiated some great communication with both those who also work within that community and from others who just wanted to express their interest in the field / what I wrote as well.)

Leave it to some random "indie" band from my own town to really compromise the positive vibe that I had been lucky enough to ride for several months, with lyrics to an awesomely immature song which included, "I like laughing at retard, I like throwing rocks at dogs, but darling I love you."

Background: a lot of friends and people I have crossed paths and discussed music with, have recommended this band to me. They are apparently some nice kids and they have some silly songs about this and that and so on. So, I eventually decided to check out their myspace, and that quote was dropped within the first 30 seconds or so of the song which loaded when you would view their page. So I closed it.

That 30 seconds or so provided me with more than enough information for me to formulate my own opinions about their band, but mostly, just my own standpoint that if anyone would bring them up to me, my response would just be a short, "I listened to 30 seconds of one song and it stated, 'I like laughing at retard,' so I have no interest in supporting them or giving it much of a chance."

Most people who know me are familiar, at least to some extent, with the work that I do. The ones who just have a vague idea usually at the very least know that I work 55, sometimes 60

hours a week working with the individuals that I work with... so when I mention that line, it's usually sufficient as a reply and closer about my thoughts on that band, because it's obvious why I take offense to it.

However, the occasional dialog with someone who is more on the "okay with that" side of things, was actually welcome. I never had to argue with anyone about it very much, but it helped me further develop my thoughts on the whole thing. For example: Yes, I do "get it." I get that the song is a joke and that he doesn't do a majority of the things that are mentioned (as the song is basically a lot of "I do this awful thing, I do this awful thing, but darling I love you").

I guess it's a cute enough of an idea in a way, I just think that when you choose to drop a line like "I like laughing at retard," you know it's lame to say and should expect it to not sit well with everyone who might hear it. It's not lame because it's even shocking or controversial, it's just a really lame, unfunny thing to state in a song. (The same would go for a line that I believe mentions feminists or women later on, but I never made it past the first 30 seconds, so I can't say for sure).

"Well it's just a joke" doesn't work for me, and I feel the whole "PC faggot" label I was so prestigiously awarded several years ago, underscoring majority of what the people who argue the point with me are saying. Also, a lot of, "well that's just you—you work with those people so you think about it when other people just don't." This would rub me the wrong way regardless, and perhaps people should be more aware of what lyrics actually say sometimes.

I don't know, would it be funny or cute if I or someone else, was at one of their shows with a developmentally disabled individual, watching their band play and hearing them drop that line? It's a very clear statement. It's not the accidental slip up of saying "that's/you're retarded" or something like that. That happens, that's expected from anyone I suppose. This is much different and not okay.

And although I have not personally brought one of the individuals that I work with and know to a show, other people here have, like at a recent show some friends and I set up for Wooden Wand and the Vanishing Voice and Alasdair Roberts at a record store. If Alasdair sang songs that dropped lines about laughing at retard instead of traditional Scottish numbers about "Sweet William," I would have unplugged the PA on my way out of the show, no questions asked!

All this being said, I was not even mad about it. I decided that, as I already stated, I would just say that I don't really care to support them or check them out further because of that line. I also decided that I was going to send them an e-mail asking if they had actually thought that line through at all, and if so, why they thought it was funny (or even okay).

It apparently got back to them that "someone from Financial Panther (a band that is broken up and I quit in 2002) wanted to talk to them" and that they were a bit concerned about that. (Which is silly in itself, but I can't even get into that). Shortly thereafter, at a show, someone asked them to play that song. They said that they had decided some of the things that were said in

the song were in bad taste, so they just don't play it anymore. I don't know or care if I was part of the reason they decided that or not, but either way I'm pleasantly surprised by that decision.

I think it's important to address issues like this, much more than I actually did. You could argue that starting conversations with people who are actually supportive of them is an effective way to confront the situation, but realistically, I think it's best to just go straight to the mouth that says the things that you think are lousy. I don't think anyone has any hard feelings about anything, and if it makes those guys take half of a second to consider the appropriateness of the things they are saying, then regardless of results, it's worthwhile and ultimately effective.

If worse comes to worse, you can always just turn the PA off! (It's 2006, no one is going to stop you. If you don't believe me, just try it sometime!)

"Music Things"

NotNotFun, a label from LA, are doing a 7" series which is looking like it will be pretty awesome! Some of the bands included are Silver Daggers, Hospitals, Night Wounds, Raccoo-oo-oon (who are too awesome to be true!), and Coughs! It's a mail-order thing and it started in January (you get one a month until June) so act fast! They have also recently done some other records for Davenport (a LP), Silver Daggers (a 7"), and a slew of other neat releases.

AIDS Wolf are from Montreal, Canada and are much like a louder Arab On Radar with more noise jamming. They have several things both out now and soon, including splits with the Fugue and Dmonstrations, a live 3" CD-R and a full length on Skin Graft in early 2006! (As I type this, the CD version is already out on Lovepump United.) This band is beyond epic! When not melting people's brains with their music, Chloe, who sings, and Yannick, who drums, destroy lives with their off the wall and wonderful screen printing and design under the name SeriPop.

I recently saw Sleeping People play a second time. (The first was several years ago with Ex-Models in San Diego). They are very much like a louder American Don era Don Caballero and recently put out a full length on Temporary Residence, and it is very highly recommended! Same label is also doing a series of EPs named after seasons by the always interesting band, Nice Nice. Spring and Summer have dropped already. The other two might be out by the time this prints, but there's only 300 of each, so get on it if you enjoy them!

Celebration is a fairly new band which features the same boy and girl combo who have played together in Jaks, Love Life, and most recently Birdland. Their new full length is on 4AD, and very accessible, but I think that a lot of people who would be reading this, and enjoyed their previous bands, probably don't know about them yet. (I didn't until this full length came out and a friend read a review in some magazine.) Not as dark as any of their previous bands, but still very, very good.

Meneguar's full length I Was Born At Night was my favorite record last year. It's being re-released, CD and LP, on Troubleman very soon (if not already by the time this is out), with a new

full length to follow! Woods, which is Jeremy and Christian's lofi/experimental folk project, have some new things out (by the time this prints), including a CD version of their amazing double cassette on Release The Bats and a 7". Jeremy continues to release amazing things on his cassette label, Fuck It Tapes. Most recently: Sail, Holy Bible, United States, The Skaters, Raccoo-oo-oon, and Hair Police. More by the time this prints, for sure.

Another new band which I have quickly fallen in love with (and just mentioned for a second time) is Raccoo-oo-oon, who at this time have released a couple of cassettes and a CD-R on Time-Lag. Raccoo-oo-oon are the exaggerated brothers of Animal Collective. They are free-jazz. They are punk. They are psychedelic folk. They are wonderful and amazing and an adventure to listen to.

I also recently saw The Dead Science (for what seems like the 10th time in the past two years). They played an all-day-long fest at a record store here in Phoenix, though they are from Seattle, and then they played a couple of weeks later with Xiu Xiu and Reindeer Tiger Team. The second of these shows was one of the most touching live sets I have experienced in several years. The Dead Science is like an indie-minded Nick Cave, extremely dark, deeply poetic and they incorporate a lot of free-form feeling influence. Many of their songs are so incredibly gripping while feeling like they could possibly fall apart at any moment. I'm not sure if I have ever seen three people be in such control of their instruments. Their new full length, Frost Giant, is fantastic.

Wooden Wand and the Vanishing Voice released a ton of things this year. Their breed of free-form noise/folk seems to be catching on with the masses lately, and it's really interesting to see where things will go for them, bands who are similar and the people who enjoy them. My favorite new recording of theirs is The Flood, with was released as an LP/CD.

Perhaps the most sonically "punk" band to receive a lot of attention this year is The Magik Markers, who manage to keep people entranced while throwing guitars on the ground and dragging them around and yelling and bleeding and putting out short-run CD-Rs and LPs. They are the most loud and over the top moments from Sonic Youth "songs."

Kiosk is from Australia and is two girls and a boy playing loud (post) punk, that still have plenty of feedback and yelling. (Sometimes it's like an even lower-fi Gossip, sometimes even Phantom Pregnancies-like.) They have a 7" on the Australian label Art School Dropout and a split with Die Monitr Batss as well as a 10"/CDep (I believe) sometime soon! Blues For The Martyrs is from Tucson, AZ and are very much like Botch, and a nice group of people. Their demo comes with a temporary tattoo! Landmine Marathon is a new project from several ex-bandmates of mine. Very loud grindcore stuff, with a petite girl who throws out some ungodly vocals to boot! They just had a blast doing a west coast tour this past summer. Battletorn, from New York, recently put out a 16 song/14 minute full length on Troubleman Unlimited. It's very much like Melt Banana, but much more in a straightforward thrashy hardcore sort of way. Very under-appreciated! So So Many

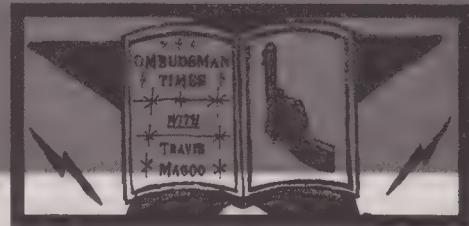
White White Tigers released and amazing picture disc LP which is covered with cats. They remind me of The Tyrades in some way, though to make it painfully clear, this is one of the loudest and noisiest records I have had the pleasure of coming into contact with this year. Check these bands out online, all have myspace.com/(bandname) sites (as does Meneguar, Sleeping People, The Dead Science, Celebration and AIDS WOLF).

"Contactss"

If you would like to get a hold of me to discuss music things, my field or work, or how I am apparently an uptight jerk with no sense of humor, please feel free to do so! I enjoy meeting new people, discussing new things, listening to new sounds, and eating new foods. I just started playing in a band for the first time in a couple years, work has been amazing, I've been seeing some amazing shows and spending time with amazing friends. Things have been pretty great, and I hope this is the way 2006 plans on being the whole way through, for myself and everyone else as well.

— James Fella

c/o Gilgongo Records/PO Box 7455/Tempe, AZ 85281; jamesfella@hotmail.com
aim: noise warzzz (I'm on that thing sometimes, but you should just shoot an e-mail my way if you're trying to reach me.)



The Names.

Having come back from 2 1/2 weeks of r3 tour throughout the East & Southeast, I'm filled with more than a few questions. For now, though does anyone have other words (or answers) for these scenarios?

Q: The semicircle between band & audience.

A?: Cone of interference.

Q: The shock of reading a newspaper after being deep on tour & away from all news sources.

A?: Bourgeois privilege.

Q: The furtive glances that guitarists cast into the audience to see if anyone else is rocking out.

A?: Ego.

Q: Pissing outdoors because you're sick of waiting in line for the bathroom.

A?: Way out is the way out.

Q: The unavoidable drowsiness that hits you during an unsuccessfully epic set by a really earnest band.

A?: Saturation of the market.

Q: The wandering on adjacent blocks before/after playing.

A?: Sartre's nausea.

Q: Not playing a house show at the last minute.

A?: Selling out.

Q: The grayish rainbow of gas station food aisles.

A?: Obesity & diabetes rates among

Americans.

Q: The sluggishness (or delirious speed) with which you move band equipment.

A?: Excerpts from Joe's unpublished essay on why indie rock's small-amps can be better than hardcore's orthodox half-stacks.

Q: The supreme doubts during long drives.

A?: The price of gasoline.

Q: The supreme hospitality of Pensacola.

A?: Chosen family.

Q: The reluctance to stop reading just because it's time to exit the van.

A?: "You work in a library, right?"

Q: The implications of too many bands on tour—while your own band is on tour.

A?: Postmodernism.

Q: Sleeping in the van in a big city, waking fitfully to sirens & arguments on the street, dreaming of missed author readings & driving cartoon-style off a cliff. Waking to find that you've rolled over onto your phone, breaking the display face. The crack looks like a prismatic kiss.

A?: A true lover's knot.

Music: Live: Radon - Science Fiction live as good as any time I've seen them; Tiny Hawks transfiguring the Fest; Sinaloa/Ampere combo in Boston; HTML & Smells Like Gina @ Roboto space in Pittsburgh; all Jerk House bands in Brooklyn; punx & dogz in Baltimore; Asheville warehouse & porch scenes; MT playing guitar in the back courtyard; all the debates about the new Propagandhi. Recorded: Spacehorse 12" & Giant Haystacks on 45rpm in the morning.

—Travis Magoo/PO Box 13077/
Gainesville, FL 32604-1077/USA;
obscurist@hotmail.com

P.S. America? #14 should be out by now.

Tito Garcia

Mexican Writes About Punk?

Hello my name is Tito Garcia I am a 23 year old working class Mexican born in the US. I've been in the US for about half of my life, now currently living in Chicago. I also played bass for Reaccion, a Latino punk band out of Chicago. Politically, I was involved with ARA Chicago and FRAC/BRICK collective. I did a lot of work with those groups and surprisingly I never went to jail for most of those stupid things I did.

I was reading *Heartattack* issue #48 and came across the Ravilution column. He basically criticized white punks on the way they're stealing People Of Color's culture, and also replied to their comments, etc. I thought that the white punks who defended theft and their subcultures were very racist and silly. I also am someone that fought Nazis and if white punks think they know what that's like just because they hate mainstream punk then they are very out of touch with reality. Nevertheless, I still listen to punk music (in fact I happen to be one of those people that is wasting lots of money on records) and I also play in a new band, but even I know a

punk front line for the revolution is a complete joke. And white punks who think they know what it's like to have their cultures stolen is also just plain stupid.

Do white punks think that communities of color will respect white kids that disrespect and steal their culture? It is an insult to see white people wearing dreadlocks and Mohawks, etc. who have no cultural or race analysis. Do white punks even have the knowledge that they don't go through the same experiences as a person of color? What ties do white punks have with indigenous people besides white people's ancestors raping and colonizing them?

When I did political work with white folks, in ARA I did a lot of fighting neo-Nazis and in BRICK didn't do much of anything. While in ARA having a good time fighting with Nazis I realized that I was very uneducated on a lot of things. I knew that having these racist white people in my community would be horrible but I also wondered if this was even a role I should be taking on. Don't get me wrong fighting Nazis out of my neighborhoods was necessary—but weren't there other big threats also in my community besides some racist bigots? Every single time I would get harassed or beaten by a cop it wasn't during ARA actions but while I was just being a normal brown man on a normal day and lifestyle. I had raised these issues and questions with my white comrades, but they had no idea on how to go about these issues and had no answers to my questions. You can't help but to wonder why do whites even try to work in communities of color if they never have to deal with these issues that people of color have to deal with?

I would like to see any white person go to the south side of Chicago and ask the Black and Brown communities if they would like to be led by bunch of smelly, dirty, clown-looking, white folks. How can some crust punks try to help people when they look like they're homeless and need help? That doesn't make any sense to me. Even if they just move into a community of color they are a risk to us because they may start gentrification. In Chicago we have a Mexican community called Pilsen. All these white anarchists, punks, and liberals started moving into Pilsen and then our community got mysteriously gentrified. That made it safe for other white people to move in and raise the property value causing Mexicans to find cheaper housing farther away from Pilsen. This shows that white punks have the privilege to walk over to a community of color without getting hurt. Meanwhile you have Mexican brothers and sisters who can't cross the border because some white people won't allow them to come inside "their" country. What about the brutal harassment of Middle Eastern people and even South Asian folks who aren't even Middle Eastern because of the white race's ignorance? I remember I was being racial slurs that Middle Eastern people get called and I'm a Mexican! Yet you have white privileged punks who are always saying they are being "attacked" by the mainstream even though there is no gun to their head.

The struggles I went through and saw made me wonder why it is white liberal/radicals/punks are so irresponsible. Why are white communities so uneducated? I remember a white

punk rock guy telling me: "White kids get harassed by cops just as much as Black and Latino kids! I get shit from cops just because I'm punk!" In all honesty it's not like white punks are born with a mohawk or with crusty dreadlocks. This was something that they chose to do for fashion later when they got older. If white punks are being "attacked" why don't they start race riots against the police like in LA or Benton Harbor? If the cops are such assholes towards white punks, why don't they start an all white punk organization and complain about the fact that the police keep beating up punks? Why don't white punk lefty collectives march down redneck white trash communities and complain and educate? Why do they have to move into our neighborhoods and steal my culture? Are whites ashamed of their fellow working class whites? I thought white anarchist punks were all about "class war?" Redneck white folks seem to be poor too but white punks never want to do political work in the redneck neighborhoods or even work in rich white communities. Isn't this where the great majority of white punks come from? The reason why it's important for white punks to do, live, and educate in white communities is for the simple fact that it's these same hick white folks who are shooting and mistreating my people (look at the Minutemen!). If they were educated by other whites maybe there would be less dead Mexicans, and let me tell you that's just the tip of the iceberg. There are far worse things that white people do to People of Color.

A part of me wants to say that lefty punks are ready to work in white communities. But another part of me shows me that white punks are just as dumb and clueless as the next rightwing white person. I've gone to so many demonstrations and almost every time I went I felt this embarrassment because I'm being seen with these "militant" dirty punks who think being revolutionary means not bathing. Over half of these people don't know what the hell is going on. During anti-Nazi demonstrations the only thing they knew was how to start fights and act like tough guys. But when it came down to the media asking anarchist questions they had no clue on what or how to answer. Don't get me wrong I know how messed up the media can be, I know they take shit out of context, but can punks for once just say something that will make an intelligent point!

Believe me when I say that I still love punk, and not just punk rock but all different types of music. Nevertheless, I know that it's wrong to compare "punk rock struggles" with the struggles of others who have lost loved ones and even their own lives just for trying to live normal lives. Punk is not a lifestyle or a culture to me, it didn't save my life, all it does is make me happy like every other sub-culture. Whites having a 'hawk or sporting dreads does not show solidarity with people of color. It shows a racist attitude and is just counter revolutionary.

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OUT COLD • Looking Through Communist Eyes DVD

This DVD contains a live Out Cold show that was filmed in St. Petersburg, Russia on August 30th, 2004. It features 18 songs and is about 33 minutes long. The video footage is pretty good, and the sound quality is good. Overall, this is a pretty cool DVD that I am sure will be enjoyed by Out Cold fans. However, I warn you now that the video was shot with a hand held camera and I often got tired of being so close to the action. The camera can't see the entire band at once so the camera is constantly panning back and forth from one member to another in an attempt to get them all in. This did get annoying, but otherwise this is a cool video. KM (Acme Records/PO Box 441/Dracut, MA 01826)

10 LEC 6 • Join Us! 7"

This is some weird shit. Drums, bass, and other random percussion, with some funny singing over the top of it. I guess I would describe this as post-punk-art-school-dance-pop. And they are French. Really weird artwork, and some funny samples. Bizarre shit. CD (Arrache Toi Un Gei!; atuo77.com)

86 MENTALITY • Goin' Nowhere Fast CD

86 Mentality is a Washington, DC hardcore band with a good old "tough" hardcore sound. Not in a stupid mosh metal way, but a Negative Approach way. You know, the good "tough." The way hardcore punk is supposed to be. This CD compiles their two 7"s, their demo, and some previously unreleased tracks. I became a fan of their two 7"s after I saw them at the Play Fast Or Die Fest in Ohio last year. Great, powerful old school hardcore punk done right, I thought. Sound-wise, if you can't tell by now, it has an early AF, Negative Approach, and Negative FX thing going on. They cover SOA and 4 Skins. I don't know if the 7"s are easy to come by at this

hardcore done fast and hard. The lyrics are a combination of politics and personal observations with the general feel that the government and big business are out to get us. No frills here. Not much bullshit either. Just play fast, make your point, and get on to the next track. Good, but not phenomenal. Definitely worth checking out if you dig short, fast and pissed off hardcore. KM (Fuck The Bullshit Records/2084 Decarie Apt #1/Montreal, QC/H4A 3J3/Canada)

Italy or Piccole Speranze; piccoleesperanze.splinder.com)

AORTAORTA • Schematic CD

This three-piece band from Tampere, Finland has achieved a fairly original sound. They play heavy punk with long, well put together songs. The tone reminds me of Zygote at times, but not quite as Hawkwind influenced, a little more punk. Good stuff. DUH (Sami Karttunen/Mataspera 7 B 12/33100 Tampere/Finland)

ARMS FOR HANDS • CD-R

Well, apparently whoever sent in this CD doesn't have 5 minutes to write out an address, lyrics, or any information whatsoever! Sure, the silkscreen cover looks great, but...what the hell? Poorly recorded artsy/melodic rock on some tracks, weird noise on others. Sounds like this was a day-long project for some bored friends. What a joke. Five songs, 10 minutes. CB (Nail In The Coffin/319 17th Ave./East Moline, IL 61244)

BATHTUB SHITTER • Dance Hall Grind CD

Imagine if you like grind you would like Bathtub Shitter. I'm definitely not a fan of this music. The goofy growl and the high-pitched Muppet vocals are annoying, and the music is pretty bland. MA (Shit Jam; bathtubshitter.com)

BETA VALENTINE • The Proposition CD-R

On The Proposition, Beta Valentine comes off as a shouty rock trio, with garage rock, and punk rock elements. They bring to mind a slowed down Are You Down? era Panthers with sedated Song Of Zarathustra-esque vocals. Some tracks are dancier than others, with bouncy drums and very vague synth, while others just have catchy guitar riffs. Not that exciting,

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but not that terrible either. It seems like they might have something going in the future if their music was produced a little better. CJ (betavalentine.com)

BEYOND PINK • Jedan Dva, Jebela Te Ja LP

I am not sure where Beyond Pink is from. Some of their lyrics are in English some are not. They are probably from Eastern Europe, but they could just as easily be from South America though I think Eastern Europe is a better bet. Beyond Pink is 5 punk women making music and making a statement. The lyric booklet has tons of photos and lyrics and clearly establishes their message of defiance against the male dominated (punk) world. The music is hardcore punk with two vocalists screaming their guts out. Intense, angry, and frantic hardcore that keeps a solid sense of melody. Good music and interesting content. KM (Emancypunk Records/PO Box 145/02-792 Warszawa 78/Poland)

BIONIC MAN • This Machine CD

Bionic Man plays guitar driven modern punk with lots of energy and inspiration. These dudes remind me of a lot of shows that were going down in the small garages and living rooms of the halcyon days of my youth in the Goleta/Isla Vista scene. While that might not mean shit to anyone else, it means to me rocking positive vibes, sweat, and smiles. It will be interesting to see where this band goes. A band featured in extreme skateboarding videos? A band playing another all day punk fest with big stages and to many security guards? For everyone into Strike Anywhere and other bands with a lot of "oohh oohh's" and build up vocals this is the ticket. I hate to say it but I have a love/hate relationship with this band. At some points, I really dig the great musicianship and strong recording. And at other times I get that feeling of being stuck. Almost like liking this band is similar to liking a band my brother would be into and have a faux hawk and a my* account he checks multiple times a day. But at the same time I love him very much. The production on this album is mixed very well and has been produced strongly. All of the nuances are brought out and present Bionic Man as a well practiced and tight band. CF (Rosenwater Records/PO Box 41005/Bethesda, MD 20824; rosewaterrecords.com)

BLACK CASTLE • Blood Of The Drash 7"

No information where this group is from, or what their actual name is. I just took a guess. After listening to this I can see why they chose to be vague. Hollow, hipster, art noise for D students in macramé class. The sort of shit all the dumbbricks at the Smell would pretend to like, MA (Discern Direction Records)

BODHISATIVA • Brian Landy For Insanity CD

Hailing from the dusty and dry throat-wasted wastelands of Phoenix, Arizona come musical hardcore tinklings and experimental oddly twitching shivering limbs. Lots of crazy time and rhythm changes and start stop trickery are amiss from this two piece. Comparisons can be drawn just to make some sort of grounding. Orchid, Converge, and Hella would be some groups in a similar fashion. Similar in the vein that those bands are mathy, chaotic, and have excellent musicianship. A thing that stands out about this band are the great musical interludes that are mellow and ambient

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AW=Amy Wright, **MI**=Mike Priebs, **CJ**=Cole Jones, **CD**=Chris Duprey, **CB**=Chandler Briggs, **MO**=Mikey Ott, **DJ**=Dave Johnson, **NW**=Nate Wilson, **CF**=Chuck Franco, **TH**=Tyler Humer, **JM**=Jenny Mundy, **MV**=Mike Vos, **KM**=Kent McClard, **DUH**=Danny Ornee, **MA**=Matt Average, **PK**=Paul Kane, **DO**=Dylan Ostendorf, **SJS**=Steve Snyder, **MAH**=Mike Haley, **CTB**=Cole Tyler Barrinton, **TS**=Tim Sheehan, **MV**=Mike Vos, **WC**=Weston Czerkies, **BH**=Brett Hall & **LO**=Lisa Oglesby

ANTITHESIS • CD

Sorta metal gone math rock, or math rock gone metal? I don't know, but I can see these guys touring with the likes of Dillinger Escape Plan. I can also see Chris F beating the shit out of people while flailing around to their set. Much noisier and less refined of course, but still sort of technical in some quirky way. Seven songs from this Italian band. Not my style of music, but I loved the packaging. NW (Concupine Records c/o Luca Vinciguerra/Villa Pompeo 29-B/20060 Cassina De Peppi/Italy; concupinerecords.com)

ANY GOOD REASON • CD

Hardcore from Italy. Any Good Reason plays fast hardcore with some real bad ass drumming and hints of metal. I dig the style, but it wears me down before the end of the disc. Unfortunately there were no English translations for the lyrics so I am left hoping that there are some good messages in there. WC (David Benedetti/A. Migliorati n°47/06132 Perugia/Italy; concubinerrecords.com)

Italy or Piccole Speranze; piccoleesperanze.splinder.com)

AORTAORTA • Schematic CD

This three-piece band from Tampere, Finland has achieved a fairly original sound. They play heavy punk with long, well put together songs. The tone reminds me of Zygote at times, but not quite as Hawkwind influenced, a little more punk. Good stuff. DUH (Sami Karttunen/Mataspera 7 B 12/33100 Tampere/Finland)

ARMS FOR HANDS • CD-R

Well, apparently whoever sent in this CD doesn't have 5 minutes to write out an address, lyrics, or any information whatsoever! Sure, the silkscreen cover looks great, but...what the hell? Poorly recorded artsy/melodic rock on some tracks, weird noise on others. Sounds like this was a day-long project for some bored friends. What a joke. Five songs, 10 minutes. CB (Nail In The Coffin/319 17th Ave./East Moline, IL 61244)

BATHTUB SHITTER • Dance Hall Grind CD

Imagine if you like grind you would like Bathtub Shitter. I'm definitely not a fan of this music. The goofy growl and the high-pitched Muppet vocals are annoying, and the music is pretty bland. MA (Shit Jam; bathtubshitter.com)

BETA VALENTINE • The Proposition CD-R

On The Proposition, Beta Valentine comes off as a shouty rock trio, with garage rock, and punk rock elements. They bring to mind a slowed down Are You Down? era Panthers with sedated Song Of Zarathustra-esque vocals. Some tracks are dancier than others, with bouncy drums and very vague synth, while others just have catchy guitar riffs. Not that exciting,

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but not that terrible either. It seems like they might have something going in the future if their music was produced a little better. CJ (betavalentine.com)

BEYOND PINK • Jedan Dva, Jebela Te Ja LP

I am not sure where Beyond Pink is from. Some of their lyrics are in English some are not. They are probably from Eastern Europe, but they could just as easily be from South America though I think Eastern Europe is a better bet. Beyond Pink is 5 punk women making music and making a statement. The lyric booklet has tons of photos and lyrics and clearly establishes their message of defiance against the male dominated (punk) world. The music is hardcore punk with two vocalists screaming their guts out. Intense, angry, and frantic hardcore that keeps a solid sense of melody. Good music and interesting content. KM (Emancypunk Records/PO Box 145/02-792 Warszawa 78/Poland)

BIONIC MAN • This Machine CD

Bionic Man plays guitar driven modern punk with lots of energy and inspiration. These dudes remind me of a lot of shows that were going down in the small garages and living rooms of the halcyon days of my youth in the Goleta/Isla Vista scene. While that might not mean shit to anyone else, it means to me rocking positive vibes, sweat, and smiles. It will be interesting to see where this band goes. A band featured in extreme skateboarding videos? A band playing another all day punk fest with big stages and to many security guards? For everyone into Strike Anywhere and other bands with a lot of "oohh oohh's" and build up vocals this is the ticket. I hate to say it but I have a love/hate relationship with this band. At some points, I really dig the great musicianship and strong recording. And at other times I get that feeling of being stuck. Almost like liking this band is similar to liking a band my brother would be into and have a faux hawk and a my* account he checks multiple times a day. But at the same time I love him very much. The production on this album is mixed very well and has been produced strongly. All of the nuances are brought out and present Bionic Man as a well practiced and tight band. CF (Rosenwater Records/PO Box 41005/Bethesda, MD 20824; rosewaterrecords.com)

BLACK CASTLE • Blood Of The Drash 7"

No information where this group is from, or what their actual name is. I just took a guess. After listening to this I can see why they chose to be vague. Hollow, hipster, art noise for D students in macramé class. The sort of shit all the dumbbricks at the Smell would pretend to like, MA (Discern Direction Records)

BODHISATIVA • Brian Landy For Insanity CD

Hailing from the dusty and dry throat-wasted wastelands of Phoenix, Arizona come musical hardcore tinklings and experimental oddly twitching shivering limbs. Lots of crazy time and rhythm changes and start stop trickery are amiss from this two piece. Comparisons can be drawn just to make some sort of grounding. Orchid, Converge, and Hella would be some groups in a similar fashion. Similar in the vein that those bands are mathy, chaotic, and have excellent musicianship. A thing that stands out about this band are the great musical interludes that are mellow and ambient

and explode into sweeping pulsing riffs. It's always refreshing when a band can step away from sometimes self imposed boundaries in preconceived contexts and play around with different angles. Like not having crazy fucked up poly-rhythms, hammer ons and pull offs all of the time, and just being able to write a part for rocking or grooving out to. These two guys play the hole mathy hardcore thing way better than a lot of the "bigger" metal-core jocks. Excellent recording and production and searing tunes. CF (Panda Dance Records/PO Box 28261/Tempe, AZ 85285)

BOLOGNA VIOLENTA • N.M. CD-R

I don't even know what to say about this one... it seems like this is so precise that its computer generated thrash. Definitely a drum machine and other gadgets. Yeah, this can't be recorded. Each song of the CD-R's 26 songs is 26 seconds long. It is... thrashy, hardcore-ish, instrumental. Kind of the same style as Daughers, maybe? There is a semi-political poem in English on the inside of the sleeve. This is really weird. This is kind of like noise: probably fun to make, but ultimately super boring to listen to. Sorry, this is a waste. CB (Nicola Manzan/Via Roma 29/40017 S. Giovanni In Persiceto (BO)/Italy)

BORN/DEAD • *Repetition* 7"

What I like about this recording is that it seems at first little too slow. These two songs are played methodically heavy and draining. Especially in the beginning of "Repetition," it adds a nice weight to the sound and makes the parts that aren't even all that fast seem lively. "Fear" blasts at you in the Econochrist vein I can't help but associate Born/Dead with.

The first song discusses the cycles of pain and war that humanity has locked itself into; the second a scathing delineation of how oppressive forces benefit from fear and how that fear keeps us locked in again and again. This is a solid 7" with great songs, smart lyrics, and lots of rock. LO (Frank Records/PO Box 410892/San Francisco, CA 94141; prankrecords.com)

BOTH BLIND • *And You Wonder Why We're So Hated...* CD

This may be a demo, but I'm not totally sure; it's getting harder and harder to tell. Either way Both Blind plays shouted emotional hardcore similar to bands like True North. Catchy and fun hardcore that's not all that bad. MAH (\$2 Spacement Records/351 E Taylor/Reno, NV 89505; spacementreno.com)

BRAVO FUCKING BRAVO • II CD

Bravo Fucking Bravo hails from New England. Their sound comes from bands like Wolves, Transistor Transistor, and that sort. Rough vocals with emotive hardcore backdrop. I suppose "screamo" is applicable here, but it's not that simple. It has some raw rock and roll feel, too. Artwork is done by Daniel Danger, who's work you may have seen on records for Hot Cross, Funeral Diner, and Toru Okada. The lyrics are not included, which leads me to believe that they don't really have any important enough messages to convey. Obviously a thank you list and one-sheet (complete with a list of "key selling points") are more important for reviews. How fucking sad. Ten songs, 26 minutes. CB (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

BREAK IT UP • *No Sides* CD

The first of the two ex-Voorhees bands I get to review in this issue. I'm a big fan of the early Voorhees material and was interested when I first heard about this band. Break It Up plays youth crew style, mid-paced hardcore. Definitely competent and well-done, but I simply can't get into it. I've listened to this CD a great number of times, and besides the occasionally interesting guitar parts, it's not leaving a lasting impression. It's just sort of there. If you're a big fan of this style, you'll probably like it. It's good. It's nothing I'm interested in regularly listening to, though. MP (Dead And Gone Records/17 Driver St./Sheffield/S13 9WP/UK; deadandgone.co.uk)

THE BREAKS • *Get Saved* 7"

These six songs are full on angry hardcore anthems. Atheist fucking Jihad! The music is '80s hardcore but not pointing to any band in particular; melodic yet fast, angry, and thrashy. The lyrics are to the point and full of anger. Straight up hardcore. Couple that with cool artwork, and you end up with a tasty hardcore 7". Good stuff. Hardcore in its raw, natural, and angry state. We're a fucking hardcore band and we don't fucking care what you think about that. KM (Firestarter Records/2981 Falls Rd., Baltimore, MD 21211)

BUGS AND RATS • *Smart As A Whip* CD

Okay, let's not beat around the bush here—Bugs And Rats is fucking amazing. *Smart As A Whip* is eleven tracks of noise-driven, grunged out, dirt-rock that, if released 20 years earlier, Kurt Cobain would be writing about in one of his stupid fucking journals. Part Melvins, part Mudhoney



part "who fucking give's a shit, lets just jam." An equation executed on a regular basis, but rarely done with so much power as here. But it's not all slovenly spewed Seattle worship. Bugs And Rats can also slow it down and bring a sick bluesy beats. Remember the Sonic Youth and Ween songs that were NOT buzzclips? Yeah, so do these dudes. Buy this record right now. MAH (Not Common; bugsandrats.com)

BULLETS IN • *Conceive* LP

Bullets In are a great '90s style hardcore band. Their live shows are quite good, and this record is pretty awesome in my opinion. They are from the San Francisco area and they remind me of Torches To Rome or Bread And Circuits. The song writing is catchy and powerful, and it is backed with passionate singing and a sincere attitude. This should have come out in 1995. It fits perfectly on a label like Waking Records. I absolutely recommend this LP to anyone still interested in passionate '90s style emotive hardcore. At one point I was considering putting this out on Ebullition, but the timing was very bad for me. Otherwise I probably would have put this out. Seriously, this is a great record. One my favorite

this recording there are folks on piano, drums, bass, and cello. The music is beautiful but there are no lyrics. The one-sheet says heartbreak is a big theme. From what I can tell that is accurate. It's kind of countryish, kind of folkish. I played this for my mom and she liked it. And so do I. Ten songs, 31 minutes. CB (Bakery Outlet Records/PO Box 4054/St. Augustine, FL 32085; bakeryoutletrecords.com)

CELLS • demo

Messy, snotty, noisy, kinda fucked up sounding punk music that would go over pretty well at a dance party? Maybe not. Definitely recorded in a basement, bedroom, or dumpster. If these guys were from Kent, OH in the mid '90s it would have definitely been on Donut Friends. There is a sweet Nirvana cover. Oh man this is good. MAH (4425 N Commercial/Portland, OR 97217)

THE CHERRY POINT • *Night Of The Bloody Tapes* CD

Totally ear numbing, distorted noise. One of the last, truly extreme types of music that hasn't been touched by the mainstream, or commercialization

Sometimes it feels like the spontaneity is a bit unnatural, more like a replication of bands like Nation of Ulysses. But they do it well. Fellow reviewer SJS said it sounds like Scratching Acid, but I've never heard that band before. It's a blend of DC-esque driving post-punk (think NOU, Fugazi, Hoover) and Massachusetts screamy hardcore (think Wolves). In between songs are some noisy interludes. They even throw in some horns on a few songs. Lyrics are abstract, but there are two songs with explanations, regarding war and privilege of having a home/how we treat the homeless. I'm into this record. CB (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

DEADFALL • 2001-2004 demo

This is the Czech release of all the Deadfall stuff so far, including the 12" CD on Six Weeks, the 625 7", s/t 7" on Controlled By Plague Records as well as comp and demo tracks. Deadfall play pissed '80s style US hardcore/thrash punk, with really down to earth lyrics and anti-rockstar vibe. Awesome stuff, all collected here on a tape with some of the lyrics and art on a fold out cover. Awesome shit for sure. CD (Beer Is Not Drink Records/Petr Svacara/Namesti O. Blazka 75/Brezova n. Svitavou, 569 02/Czech Republic)

THE DEFENSE • *From The Start* CD

This is a pretty straightforward release from Crucial Response. Old style Straightedge hardcore that is played with a melodic emphasis and without resorting to mosh metal. The vocals sound a little forced, and lack anger, intensity, or even a smooth delivery. The lyrics are all about the scene and some personal topics. I certainly wasn't blown away by this one. Not bad, but not great either. Standard straightedge hardcore with melody. Not for me. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

DESOLATION • CD

This is the first full-length release from the Bay Area's Desolation, who plays burning spirits inspired crust punk with a dark melodic edge. They have shown much growth since their demo 7", as they are tighter, have more complex melodies, and the vocals are much better and absolutely brutal. The guitar riffs are interesting, complex, and memorable and the drums are punishing in their sound. The recording is very clean and you can hear every instrument perfectly, but I wish the guitars were louder, as it would make the sound much heavier and more aggressive. Overall this is a great album that includes insane artwork from burning spirits artist Sugi, and as well the band does a cover song of Nausea's "Inherit the Wasteland." I'm amped! DJ (Prank Records/PO Box 410892/San Francisco, CA 94141; prankrecords.com)

DISCONNECT • *Discography 2002-2005* CD

I remember the day Disconnect played my local collective-run venue. I had never heard of them so I was a couple hours away waiting for Evil Robot Us to play in a garage. Now I really wish I had decided to hang around closer to home. Disconnect plays an awesome blend of dance-powered indie mixed with emotional and melodic punk rock comparable to Nakatomi Plaza. They are intense without having to sound incredibly hard and fast. This 30 track CD encompasses everything they releases (and some things they didn't) in their 3 year existence. The layout is completely composed of old show flyers and looks pretty neat. Only bummer is that no lyrics are included. Everyone should get a copy of this if they can and check out a great band that you may have missed out on. I know I did. WC (\$2 Spacement Records/351 E Taylor/Reno, NV 89505; spacementreno.com)

DISMAL • *Terra Plague* 7"

Be warned! The end of humankind is near and "octopods will be the genus of a moonlit earth." Dismal plays lyrically apocalyptic thrash-influenced crust with dark riffs and raw vocals. The songs are about the end of humanity due to its endless destruction of the earth, and how invertebrates will come out of the sea to walk on land and reign as supreme. The ideas are reminiscent of some of H.P. Lovecraft's stories, which is a big plus for me. There's a poster inside the sleeve that depicts a giant octopod sitting atop a Mayan pyramid while chained naked humans worship it. Cool. This is a very conceptually unique record and the music is intense and gloomy, end times prevail. The recording sounds great and the music kicks ass. The ideas are creepy and cool and the artwork is fantastic. The poster is drawn by Mike Binkowski, and the cover illustration is scary as well. What more could I ask for in a "7" DJ (Solar Funeral: solar-funeral.org)

DOOMTOWN • *Forever Lucked* LP

This is an amazing album that I'm really into! The band is from somewhere in Europe, I'm guessing, and plays apocalyptic d-beat with a dark melodic edge and super memorable riffs. The recording is great and really captures the ferocity of the band's sound, and the album art is really nice and has this stencil looking artwork on the cover. The lyrics are dire and emotive, full of frustration towards capitalism, authority, and government, as well as an ameri-society and war. The vocals are shouted and harsh, and are even melodic at times, and are overall sensible for the music. The melodies are all really interesting and the drumming is tight with the music. The guitars fill the mix while at the same time aren't overbearing, and you can hear the bass lines perfectly. Overall, it sounds great and looks nice and contains quality songs with no filler. This is a really great record that is worth checking out. DJ (Putrid Filth Conspiracy/Box 7092/200 42 Malmö/Sweden, putridfilth.com)



records from 2005. KM (Waking Records/541 Clinton St. 2F/Brooklyn, NY 11231)

BURY THE LIVING • *All The News That's Fit To Scream* CD

The second full-length from one of the more undeservedly overlooked bands playing aggressive hardcore these days. BTL, from Memphis, have been around for a few years and have released multiple records, all of which you should own. Uncompromised toughness and resolute politically inclined lyrics. These are some well-crafted songs, fusing '80s hardcore with blast beats, catchy vibes, and an overall dark feel. I can't help but mention their great live show in this review, either. Prank made a good decision to release this killer, and you should make a good decision to purchase it. If you have a problem with that, take it up with their singer, Pat MP (Prank Records/PO Box 410892/San Francisco, CA 94141; prankrecords.com)

CALLERS • CD

I really liked this one! My main complaints are that there are no lyrics and that it's too short. Otherwise it's really nice. It features two people, Sara, Lucas and Ryan Seaton, and some help on the drums. Sara covers most of the vocals. Artwork by Mike Taylor, apparently. Each song has an original nature to it. The first is a quiet and reserved, a little folksy and short. The second is very country folkish song. The third song reminds me of Mogwai a lot. The fourth song resembles some work by the band Rael's. I'm no music expert, but it sounds like some crazy double picking on an oddly tuned guitar. But it's great! The last song is similar to the first, but it just ends so abruptly. Anyway, I took forward to more from Callers. CB (Harlan Records/7205 Geromino/N Little Rock, AR 72116; callersband.org)

CASSETTE • CD

Cassette is a soft, mellow project of Samantha Jones (of Slang, Rumbleseat, and Bitchin'), usually featuring other musicians on record and live. On

yet. Four tracks that make up almost an hours worth of intense, bombastic noise (in the true sense). I hope I'm doing something this creative when I finally decide I hate hardcore. NW (Troniks/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

CONDENADA • demo

This band is an all women queer-friendly bilingual hardcore band from Chicago. They play angry mid-paced hardcore, and sing in English and Spanish. It reminds me a lot of Spitboy, or a heavier Bikini Kill. The lyrics are about similar issues that these two bands wrote about. This is fucking rad! I can't wait to hear more. You should pick up this demo. CB (\$3 to PO Box 5027/Chicago, IL 60680)

THE CONVERSIONS • demo

This is a fast core female fronted band from Boston containing members of the bands Steeper Cell and Retusemiks. These songs are very intense and original sounding. The whole recording is awfully tight for a demo, the lyrics are great, and the drumming sticks out as a highlight. This is the style of hardcore that I know a lot of people from my area would be into. The Conversions is a band I wouldn't mind checking up on again in the future. I would definitely expect good things. WC (\$2 to Chris Strunk, 29 Lourdes Ave, #61, Laramie, WY 82130)

DAISY CHAIN • CD

Here's some pretty standard mid paced punk from Germany. Three girls and some dude. It's played well, but I found it to be uninteresting. DUH (Emancipunk Records/PO Box 145/02-792 Warszawa 78/Poland; emanipunk.prv.pl)

DANIEL STRIPED TIGER • *Condition* CD

Daniel Striped Tiger comes from Boston, Mass. Since their last record (a 4-song 7") they have matured a whole lot, musically. This is catchy, energetic, and fun, all while maintaining control of their spazzy outbursts.

DUCKBOMB • Reactor CD

I guess this is a promo of a 7"EP that will be released in the future. Well, I hate to use the word "fastcore" but I will, because these guys sorta fit into that mold (except that they mix a bit of stuff like I Object in with it). The guitar sound is ancient sounding, and that's good. Fifteen songs of annoying punk, with silly type Bronson song titles that would disgust McCoy. "God Is A Poser?" Come on... NW (PO Box 241/Orland Pk. IL 60462)

DULABOMBER • CD

This is some strange and eerie stuff. Eight experimental soundscapes created by 2 guys with an aversion towards traditional music. The spoken word portions of certain songs paint chilling images as do the movie sound clips. I don't really know what to make of this; between the electronics, distortions, droning, and sound bites, this is very weird. Fans of eerie experimental indie stuff should check these guys out. There needs to be a DVD of visuals to go with this. WC (Maximumplus Records/PO Box 1334/Milwaukee, WI 533201)

DUMMO • A Hundred Times Mannaggia CD

Dummo is from Italy, and play a weird blend of synth indie pop and punk rock. This EP is an interesting blend, with singy/shouty vocals, cute little synth beats, dark basslines, and slightly poppy drums. I can't say that I've heard anything really like it, but unfortunately I can't say that it really blows me away either. I really like some of the catchy guitar parts in some of their songs, but feel that the band is trying to go in too many directions. At least it's an interesting take on indie rock, rather than doing the same thing that every band has done before. CJ (dummo.org)

ENCRYPT MANUSCRIPT • 7"

Oh man, I lucked out getting this record. Encrypt Manuscript really explodes off this record with a sound that brings to mind about 20 bands, but still sounds like something completely fun and refreshing. The first band that comes to my mind is Minus The Bear, given all of the awesome guitar and fingertapping that this band has. Really, really noodley guitars result in a sound that is very pretty and fun. Next thing that stands out are

the two singers, who shout and sing in tandem, sounding like Please Inform The Captain This Is A Hijack with sass, or maybe a mid-era At The Drive-In. The melodies found on this 7" are outstanding, and had me doing my shitty left handed air guitar in my room, pretending like I knew what the bands fingertapping would look like. In the end, I'm sure I looked like an incompetent person doing a fusion between jazz hands and metal fingers. The drums add just the right amount to the mix, and make your head bob a little harder. Really fun and recommended to anyone who enjoys indie fingertapping and good jams. CJ (The Tone Library/84 Valentine Ave./Glen Cove, NY 11542; cryptomanuscript.com)

THE EXELAR • Message From A Moving Target 7"

Heavy, brutal and chaotic hardcore from New York, featuring ex-members of I, Robot and Devola. The layout looks kind of bad, and there are no lyrics provided. Instead they recommend heading to theexelar.com. I'm privileged enough to have some internet access in my room, so I headed over to see what they are screaming about. They have politicized lyrics relating to issues of people of color. For instance, one song is titled "Black Teenagers Are Moving Targets." These lyrics write about the stereotype of the young black male being a tough gang member—I'm assuming they condemning this stereotype. Anyway, it's loud, it's heavy. The vocals are screamy. At times this reminds me of Takaru. Six songs. CB (Pogonophobia Records c/o Matt & Dan/4 Royal Park Ave./Hyde Park/Leeds/LS6 1 EY/UK; pogrecords.co.uk)

FALLEN • Eight Ways Of Domination CD

Fallen is a dark hardcore/metal band hailing from Spain. These songs are fast, sometimes brutally heavy, and somewhat melodic also. This style of metalcore is fairly popular these days and while the music is decent, it isn't spectacular. I can't get into the singing vocals too much; the rougher ones suit them better anyway. The lyrics, however, are worth taking note of and a credit to this band. A wide range of different topics are covered, stretching from government control to animal cruelty and the damage being done to the ocean by quests for oil. The interesting thing about the lyrics for Fallen's songs, is that about half are sung in Spanish and half in English. But the explanations to all songs are provided in both languages. Anyway,

this band has a lot of fantastic shit to say and has a few really powerful jams. WC (Dias De Juventud/Praza Rosalía De Castro/Portal 1-2ºB/36350 Nigran (Pontevedra)/Spain)

FIRE WALK WITH ME • CD-R

Three songs that together, are over a half hour in length. Sounds like a soundtrack to *Jaws* or something for a few minutes, then it goes into some totally heavy, pounding stoner rock (that sounds like something Jay Krak would dig). These guys are from the Czech Republic and must smoke way too much weed. Mr. Wilsog says they need to straighten out and fly right. NW (Martin Boranek/Vinarickeho 416/397 01 Pisek/Czech Republic)

F.L.A.K. • ?

Good and raw hardcore punk from Pittsburgh, a city that's been consistently producing solid punk for the last few years. F.L.A.K. has a great booming thrashy sound on this 7" with some great rough production, which only helps in my opinion. I also sense some Scandinavian influences in these songs. This exceeded all of my expectations and I'm stoked to have this record. As I said before, I've been enjoying a lot of the current PGH bands. F.L.A.K. has placed themselves as one of the best in my list, though. MP (Police Target Records/PO Box 19205/Pittsburgh, PA 15213)

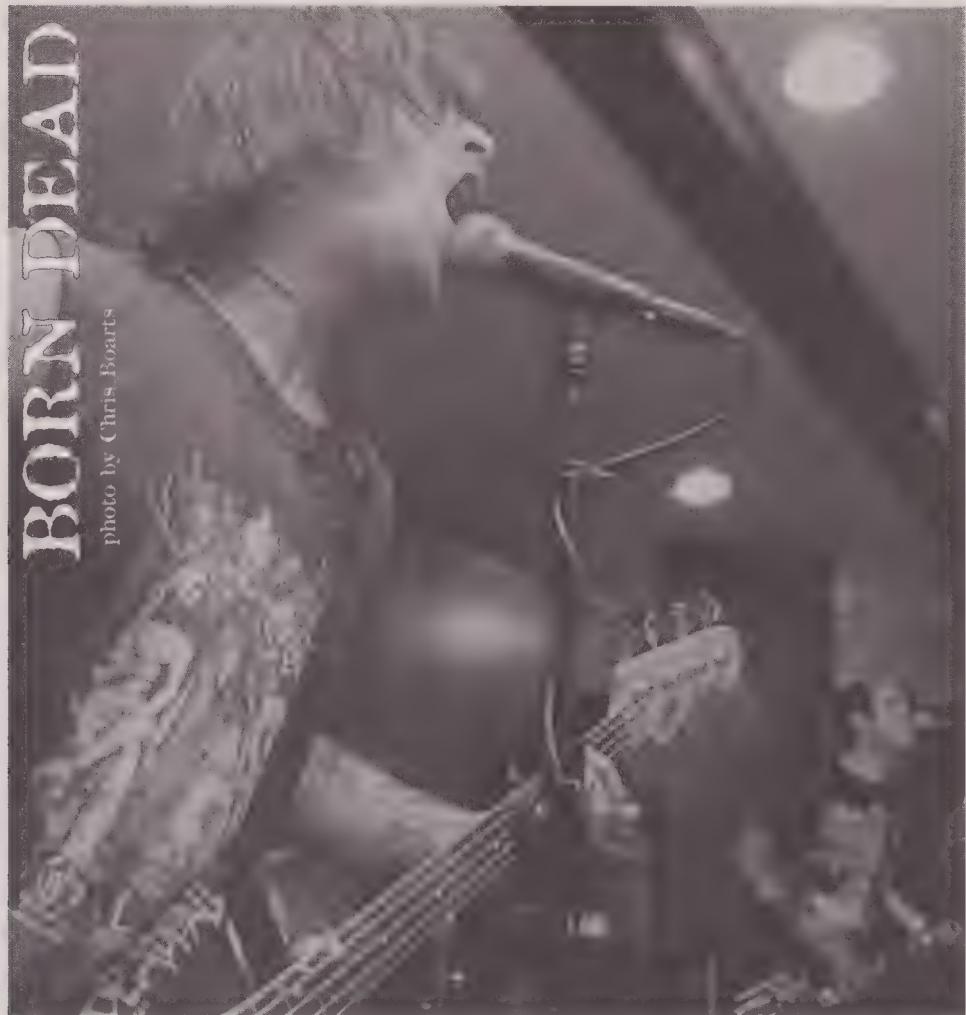
FORCED MARCH • Six Songs CD demo

Even though these guys hail from Portland, musically they sound heavily influenced by what was happening in the Bay Area in the mid '90s. El Dopa meets Capitalist Casualties, with some vocals fit for MITB. The music is heavy and grimy sounding. The guitar has a buzzing sound, and the bass is nice and thick. Lyrically they rail against the government, drug addiction, and punk rock revisionism. MA (2619 NE 6th Pl./Portland, OR 97212)

THE FUCKING WRATH • CD-R demo

I just had to laugh when I saw that the only item under "thanks" is a marijuana leaf. I could only guess this would be stoner punk/hardcore. Some parts are fast (circle pits) and some parts are slow (head banging). I





suppose they are trying to bring together Tragedy and Sabbath—but what the heck do I know about hardcore anyway. Either way, I heard these Ventura kids are pretty good live. Ex-members of the Missing 23rd, Slowburn and Ox Vs. Thunderbird (for all you California kids that may know). It probably doesn't help much for most of you, but some parts sound a lot like Slowburn. Three songs, 8:30 minutes. CB (John Crerar/PO Box 5033/Ventura, CA 93003)

GOUKA • Hate And Dyz LP

Holy shit, this band is fucking intense! Gouka, from Japan, unleash some serious ass-kicking punk rock on this LP. The music is fast as hell, the drumming is pummeling, and the melodies are quite good and the vocals are crazy. I know that Gouka had released a "Partners In Crime" but I haven't heard it, or anything from them until now. I've listened to this record a lot and realized that this band is one of those bands that I should have checked out earlier, but at least I have now. I wouldn't say the music is crusty or thrash, but just really fucking hardcore punk from Japan that doesn't let up for a second from start to finish. Awesome! DJ (Putrid Filth Conspiracy/Box 7092, 200-42 Malmö/Sweden, putridfilth.com)

GRAF ORLOCK/GREY SKULL • split LP

First off, this is a great looking LP. Very creative design. The cover is a die-cut backpack and the lyric sheet is sticking out of the back pocket like... On a musical level, this is pretty good. Grey Skull plays metallic hardcore that hits fairly hard. Good but not awesome. I prefer the Graf Orlock side. Graf Orlock offers up a splattered attack of hardcore and grind mixed with a ton of movie sound bites. There are so many sound bites that it is almost part of their sound scape. The vocals are well done

and the music isn't so crazed that it turns to mush. Very well done. Heavy music and great packaging. Cool. KM (Dood Records)

THE GREY • CD

This is a Canadian band, now on Lovitt Records. It's pretty... "radio friendly." You know, the music ain't half bad, most of the time. It has some Drive Like Jehu-ish style going on, maybe a little Hot Water Music influence? It's kind of catchy. But gosh—I've listened to this 5 times now and the (male) vocals just get worse for me every time. And I suppose what he has to say isn't important enough to include any lyrics... whatever,

well be "leah mound áty", or whatever you can misinterpret the "letters" to spell on the cover. Anyways, Head Wound City is apparently a 31G supergroup comprised of two members from both the Blood Brothers and The Locust, with a Yeah Yeah Yeah member thrown in for good taste. Unsurprisingly, it sounds just like all three of those bands thrown into one, with a bit of white belt sass, grindcore, and dancy beats present in most every song. It's not bad, but it isn't amazing either. If you can imagine The Locust with sassy vocals, or the Blood Brothers with grind thrown in, you can imagine exactly what this sounds like. CJ (Three One G/PO Box 178262/San Diego, CA 92177; threeoneg.com)

THE HELM • 7"

Noisy fast hardcore that sounds a lot like Cursed. It has a really thick and heavy recording. They probably rule live. I could see Chris Colohan singing for this band. MAH (Hex Records; hanginghex.com)

HI HO, SIX SHOOTER! • A Brief Discourse On Death And Dying... CD

There are certain bands that can capture emotions and make visual pictures through their music. In this case, dry, dusty deserts and tumble weeds. At other points, rolling prairies and wandering landscapes full of new possibilities and sometimes of a desperate, broken, lonely town. And in other senses a good ol' jam on the back porch with some friends and big smiles. These six tracks are in a post country/folk punkish pop vein that somehow conveys the hardships and melancholy feelings of people in a new America or a hard working man's life. I always hate drawing comparisons but I would have to compare the feeling on some of these tracks to two songs by The Pogues, the songs "Navigator" and "Waltzing Matilda." There are lots of great soulful and heartfelt vocals and great musical sound-scapes with nice organ and guitar arrangements and sweeping horns. This CD carries well in that the music is honest and unpretentious and create audio images. CF (No Signal House; hihosixshooter.com)

HIT ME BACK • Life LP

Hit Me Back. What more needs to be said? More posh than the youth, more youth than the posh, brown and down with songs in Spanish. These boys have put forth quite an effort on this one. Tighter than their previous efforts, with all the energy you expect from these young bucks. Fun stuff. When I saw them three years ago at the last Tragatelo show, they blew me away. I can't wait to see them now. For the clueless, Hit Me Back plays fast youth crew thrash punk hardcore, and they kick ass at it. CD (625 Thrashcore; 625thrash.com)

HOPE YOU CHOKE • CD

Energetic metallic hardcore. Featuring ex-members of Holding On, The Real Enemy, Kill Sadie, and Bodies Lay Broken, it is obvious that these hardcore veterans know how to write songs. Guitar heavy with a lot of metallic breakdowns and even guitar solos. The most important thing, however, is the energy. From start to finish they kick out their jams with an undeniable energy. I am not a huge fan of this sort of metallic hardcore, but Hope You Choke managed to keep me listening by sheer force of energetic will. Powerful and catchy songs with a great recording. Well done. KM (One Percent Records/PO Box 141048/Minneapolis, MN 55414)

HUMANS • It's Electric CD demo

Man, what is going on with the huge Roxy Music influence that's suddenly come over bands? These guys do a decent job of mixing RM and more emoish rock type bands like Fugazi together. Shit, I even hear a little Bowie in the piano parts. These guys mix stuff up by adding strange loops and effects. Parts of this are sort of timeless. I like some of it. Five songs in all. NW (Nail In The Coffin/319 17th Ave./East Moline, IL 61244)

I OBJECT • America Today And Tomorrow 7"

Fast and somewhat straightforward political hardcore with mostly female vocals (and male backing vocals). Lyrics come with explanations, and address scene and worldly politics. They even cover a Spitboy song. Overall, I really liked this band's music and lyrics—but I hated the artwork, which depicts on the front a young white kid being harassed by his parents, a teacher and some politicians on the television. On the back, the kid has shot himself with a handgun so that his brains splatter the wall. While I don't take this as a literal suggestion, the image normalizes violence and depicts some (probably privileged) kid in a Black Flag shirt. I'm sure his life is that hard... CB (Still Holding On Records; stillholdingon.free.fr)

ILA MITRA • Satyagraha CD-R

This is emotive hardcore from three kids in Singapore. The recording isn't that great and the music is mediocre, but it's the vocals that just turn me off the most. Half way singing, half way yelling. Ilia Mitra plays a rehashed mid '90s melodic hardcore. The lyrics are in English and fairly simplistic and straightforward, leftist politics. The songs are about mother earth, capitalism, and similar topics. This seems like a demo so perhaps they will be a bit more original in their new song writing and get a better recording. Artwork by Dyn from My Precious. Four songs, 13 minutes. CB (ilmamitra.honestydiy.com)

INSECT WARFARE • At War With Grindcore 7"

I'm glad I waited until after seeing this band twice before reviewing this EP. I liked it a lot before, but now it's solidified itself as essential.

HEAD WOUND CITY • CD

Thank whatever God there is for computers. Without them, I wouldn't have the slightest fucking clue as to what this band's name is. I've honestly seen 3rd graders learning cursive write better than the artist who wrote "Head Wound City" on the cover of this CD. And luckily, nowhere in the CD does it say the band's name in a normal font. This band could very

Absolutely raging grindcore from Texas. Along with their other band, Hatred Surge, Insect Warfare played two of the best and most surprising sets at Super Sabado Gigante 2. Uncompromisingly brutal grind that's done right, taking cues from the classics. Roadie extraordinaire, CoreyD, wants me to mention Earache in this review. I agree with him. Short, fast blasts of hostile noise. I like music that elicits some sort of rage, and I'm currently raging as much as I can in front of a computer screen. It's either the alcohol or the music, but for the sake of this review, I'm saying it's the music. The 7" is over nearly as quickly as it begins, which is exactly how I like it. If you like grindcore at all, you'll love this. End of story. MP (625 Thrashcore; 625thrash.com)

JOHN WIESE • *Teenage Hallucination: 1992-1999* CD

Wow... this guy is complete genius. Fifty-two songs and 80 minutes of very pure noise. For those not familiar, Bastard Noise is a good start. John did some of these recordings at the ripe age of fourteen. It is pretty amazing. Seriously great to clear out a house party, or drive your parents completely nuts. NW (Troniks/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

JOHNNY X AND THE GROADIES • CD

Sort of black metal, but there is all this weird techno stuff mixed in with drum machines, processed beats, etc. The keyboard in the early tracks gave the songs a gothic feel. But as the CD goes on it starts to sound like a soundtrack from an old video game. Imagine some hester sitting in his room playing Legend of Zelda with the sound on, and blasting Teen Cthulu at the same time. MA (\$7 to JX&TG/PO Box 12664/Portland, OR 97212; groadies.com)

JUSTICE • CD

I've been hearing a lot about this band from Belgium and was stoked that this CD made it into my hands for review. Citing Supertouch and Underdog as influences, I was a little worried as they're not necessarily my thing, but this is a record I can enjoy. Well-written songs that they've made their own. I don't know what else to say. If you are a fan of this style, you've probably heard this band. If not, get into it. This nice looking digipack CD is apparently the European release, with vinyl on Complete Control Records and a US version on Lockin' Out Records. MP (Dead And Gone Records/17 Driver St./Sheffield/S13 9WP/UK; deadandgone.co.uk)

KILLER SQUIRREL • *Songs For The Christmas Party* CD

Twelve songs of one-man DIY style band from WA. Cathy, basic garage punk with a drum machine and witty lyrics dealing with politics, religion, and some other random funny shit. The music is pretty lo-fi, but the lyrics and vocal delivery are rad. Funny stuff. Mine even came with a cool

sticker. CD (Operation Phoenix Records/PO Box 13380/Mill Creek, WA 98082)

KITES • *Superior Moon 3" CD*

My mom always told me you have to make compromises and sacrifices sometimes. I never thought this could apply to reviewing for *Heartattack*, but whatever—sometimes I get really unlucky and get noise for review. I'll do my best to conceal my bias (yeah, right) and describe the... well, noise. Okay, here we go: well it starts off with some space-sounding synth stuff, and some electric frog noises. Then there is some more synth stuff, later some harsh static... Gosh I am wasting my time. If you like noise, buy this. If you don't, do like me and throw it out the window. Fuck! Nine "songs," 20 minutes of hell. CB (Mountain Collective/PO Box 1543/Manhattanville Station/New York, NY 10027; mtncia.com)

KITES • *Peace Trials* CD

It would take most of my day trying to describe the entire half an hour of material on *Peace Trials*, the second full length from Chris Forges a.k.a. Kites. The 7 minute introduction, "Flag Torn Apart," finds oscillating tics interweaving plush tones for several minutes, only to be collapsed by gas mask vocals and harsh feedback. They soon find their way back to the top, but only to see the end of the track. This is juxtaposed by tracks like "Baby Fawn With Broken Legs" where the plucking of superannuated strings layered with soft singing brings a folksy feel to the album. These examples are only bookends though—opposite ends of a unique spectrum of sounds and feelings. The middle is full of bent circuits, teeth rotting pulses, and inverted harmonies produced by homemade instruments. Maybe not "homemade" in the traditional sense (someone told me that Jessica Rylan makes a lot of his stuff), but whatever. What the fuck have I ever done? MAH (Load Records; loadrecords.com)

LxExAxRxNx • *First Lesson* CD demo

Lots of cleverly placed x's on this CD, so I take it they're straightedge. Straight forward Italian thrash hardcore, or as they call themselves, fast-thrashcore. The music is actually pretty good, but the content is another story. With songs about how much they hate fashion punks, skateboarders, crust punks, gamers, old friends, etc... I think these guys really need to get laid, or at least start masturbating. The testosterone is about to explode. MO (\$2 Spacement Records/351 E Taylor/Reno, NV 89505; spacementreno.com)

LEPER • CD-R

This is a DIY packaged and pressed CD-R from the band, Leper. I can't figure out where they're from, as there's no address given with the CD. The band is tight and they are good musicians who play a mix of crust,

punk, hardcore, and ska, oddly enough. I'm not all that into the vocals and ska parts of the songs, because as soon as you throw ska into hardcore, it all sounds really bad. Keep in mind that at least this is well played and the lyrics, while seeming a bit youth inspired, are honest and discuss relevant topics of the plights of our society. The artwork of the CD is good, and seemingly CrimethInc inspired, and the DIY aspect is cool, but I'm just not into the sound the band has concocted. If they trashed the ska and hardcore breakdowns, they would have a decent sound, although the rest sounds kind of generic. I can't really advise any more for this band except to maybe rethink their entire sound and come up with something more original. DJ (geocities.com/lepercreepcore)

MAKILADOROAS • Discography 2001-04 CD

Metallic political punk rock with a melodic side to balance out the auditory pummeling they dish out. They have a wall of sound, but it's not omnipresent—more of an open and loose feel. Along with lyrics and explanations there is a brief history on squatting in Amsterdam. This disc collects tracks from their 7", the split with Radio Bikini, and their song from the *Maximum Onthaal* compilation. MA (Cactus Records c/o Wan Hazrili/E4-366/Kg. Pula Lang Kiri/26800 Kuala Rompin/Pahang/Malaysia)

MARGARET THRASHER • demo

Obviously, I picked up this demo because it has such an awesome name. Good thing the band rules, too! They are 3/4 women, from Vancouver and play mid-paced to fast thrash hardcore. Lyrics are intelligent (sans the violent threats of cutting off someone's face, but I have a feeling that was all that worked in rhyming with "myspace") and pissed off. Seven songs ain't bad for this demo. Looking out for more! CB (Gabriela/PO Box 21530/1424 Commercial Dr./Vancouver, BC/V5L SG2/Canada)

MESERINE • *I Choose Murder* CD

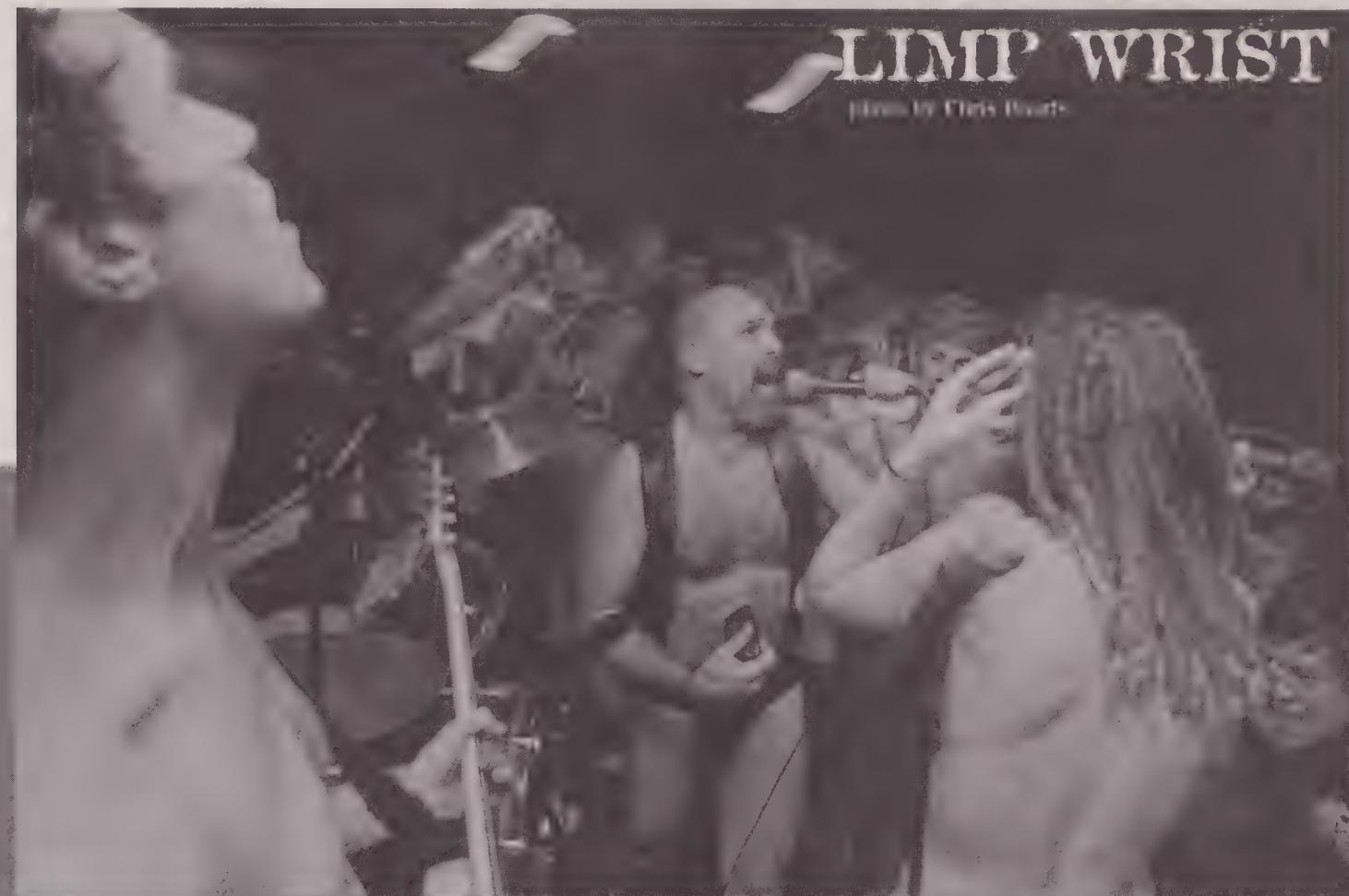
Here is another release by serial killer phrancophore obsessed grind heads Meserine. Metal freaks, hessians, and grinders check this one out. Blasting grind/death in the tradition of Dahmer and other Quebecois bands of the sort. Mesrine is double bass induced guttural palm muted mutilated corpse cadaver grind. I love how the singer sounds like he is saying "Oui oui, ahhh! Ahhh!" on the songs. This is better than anything out on Recrass Records right now. This is viscous hair twirling grind for all of you anti-socialites. CF (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

METH & GOATS • *Remix Teaser* CD

Three songs of mostly instrumental ambient drum and bass kind of stuff. I have no clue what to say about this stuff, cause it is not my scene... more

LIMP WRIST

Photo by Clark Howard





like Moby's scene. Drum machines, loops, scratches, and acoustic guitars. NW (Nail In The Coffin/319 17th Ave./East Moline, IL 61244)

MIDGET PARADE • *Soothing Sounds For A Pleasant...* CD
This three-piece deathgrind/noise group from Illinois has got something going. With a total of 17 tracks it clocks in at just over 13 minutes. It comes complete with humorous soundbytes, squealing guitars, and plenty of gurgling mucous vocals. Excellent. DUH (Blood Money Records/PO Box 241/Orland Park, IL 60462; bloodmoneydistro.tk)

MIGRA VIOLENTA • *Holocausto Capitalista* CD
This shit fucking rocks, fucking pissed off hardcore for the punks. No metal, no crust, no grind—just pissed off, raspy voiced hardcore punk that bleeds emotion and conviction. Frantic and motivated punk smashing all illusions about the world our masters want us to live in, while offering a glimpse of hope through the catharsis of release. I can't find anywhere that says where they are from, but I think it's either Argentina, Chile, or Columbia because that is where a few of their labels are. All lyrics in Spanish with English translations, with a cool layout and art, too. So yeah, fuck the masters, fuck the Illuminati, and fuck their illusions of total control and the New World order. Eighteen tracks of vital punk rock. CD (Infected Records c/o Daniel Cano/M. Pedraza 60/EP 1688-V. Tesei/Buenos Aires/Argentina)

MIND ERASER • *Cave* CD
Mind Eraser comes from Boston and has been tearing up the charts lately with their power/violence-influenced sound. In all honesty, I didn't care for the LP when I first picked it up. It didn't stick and I thought it was too stupid/mosh, or something. This opinion was formed of my own idiotic opinions and had nothing to do with a review done in *Mosh!, Fast & Loud* (I will now go on record as stating my opinion was wrong and I'm a poser). I have been listening to this CD regularly since finding it in a review stack and have decided it's great. Heavy and brutal, as their Neanderthal-inspired name implies. This CD compiles their *Cave* LP and their demo tracks. Whatever you're listening to right now probably isn't this good. MP (Paintkiller Records/8 Burney St. #1/Boston, MA 02120; paintkillerrecords.com)

THE MOCK HEROIC • *Four Songs* 7"
The Mock Heroic is a band from Norwich, England. They play screaming and chaotic hardcore. The lyrics are seemingly well-thought out. The band provides explanations as well. The songs are both self-critique and criticism of society. It's pretty emo, and in this case that's a good thing.

These lyrics certainly go past the anti-ex-girlfriend bullshit that is normally associated with it. The record comes in a brown paper sleeve with a red silk-screened cover—simple but nice. If you are into this type of music with things to say, you should pick this up. CB (Nimbus Mdule c/o Hannes Marks/Claudiusring 42 E/23566 Luebeck/Germany)

NAMES FOR GRAVES • *2.17* 7"

The lyrics are interesting. I have no fucking clue what they are about, but I did enjoy reading them as they are well written. Cleveland straightedge reborn from the ashes of Committed and In The Red. Fast, no-frills, straight edge hardcore with hooks, and melodies. Both catchy and powerful, this record will certainly appeal to those interested in old style Clevo hardcore. Keeping the edge sharp. KM (Refuse Records/Robert Matusiak/PO Box 7/02-792 Warszawa/Poland)

OFFICER JONES AND HIS PATROL CAR PROBLEMS • *Memorial* LP

This band hails from Belgium. They play heavy and brutal hardcore, with some instrumental parts and samples. The vocals are messed up and ugly—I cannot understand one word. They kind of remind me of Breather Resist and sometimes newer Bleeding Kansas. I wouldn't be surprised if they played in front of a wall of amps. The lyrics are themed to the band name—about being a policeperson. Some are specific descriptions of situations whereas others are vague and dark. CB (Mashnote Records c/o Jim Fag/Assestraat 4-2/2400 Mol/Belgium)

OUT COLD • *Goodbye Cruel World* LP

This review is pointless, as I can't think of anything to say that hasn't been said before. Out Cold rules, okay? Often underrated, especially for a band that has been around since about 1989, this is just another of the high-quality hardcore punk releases for which they're known. As a matter of fact, I believe this is their 6th album. They've had some member changes throughout their life span, but they've been consistently great. In summation, this is a great fast hardcore punk release from a long-standing band and you should probably run out and buy it right now. Or mailorder it from Ebullition and tell them I should make some commission money for my efforts. Either way, you can't lose. MP (Mad At The World/PO Box 20227/Tompkins Square Station/New York, NY 10009; mailrecords.com)

PEDESTRIANS • *Future Shock* CD

These dudes are hip, because they're smart. And they're smart because they acknowledge and employ a classic punk-turned-aware style musically

and lyrically that is beat-street bad ass. Calculate some Dead Kennedys politics and Minor Threat style rhyme scheme and you'll have a quarter of this band. The album is really fun and cute, but the minute-thirty, nonsense Ramones-esque formula they employ is hardly throwback nostalgia. It's actually reborn in an artistic and metaphorically political attack. This record is proof that some kids still know how to make punk rock. Hardly juvenile, the guitar/bass/drums leaves singer antics aplenty I'm sure. Only complaint would have to be that the songs get a little repetitive upon second or third listen, but that's okay, live show and many more records to be made. Where's the Germs or Dead Boys cover? Shakes. BS (Criminal IQ/3540 N Southport/Chicago, IL 60657; criminaliq.com)

THE PHANTOM LIMBS • *Random Hymns* LP

The Bay Area always seems to spawn interesting bands that are often good, crazy, weird, or all 3 at once. The Phantom Limbs is one of those bands that fill out those 3 descriptions and remain a dark and twisted entity that suddenly lurches out, grabs you and shows you a strange side of humanity before it scurries back to the darkness where it came from. The music is a bit garage sounding with weirdo vocals and organs and synths vibrating around an almost surf beat with a gloomy overtone that really sounds all together unique and strange. The artwork is bizarre and the lyrics are weird and sometimes slightly perverse, but overall interesting. I think that this record is an original and enjoyable release. DJ (Hungry Eye Records/PO Box 20403/Tompkins Square Station/New York, NY 10009; hungryeyerecords.com)

PISCHRIST • 7"

Pischrist is fucking pissed! The music is raging wall of noise d-beat punk assault with grinding guitars and gnarled vocals. The riffs are good and the drums are heavy as hell and the whole sound is just killing. The vocals are crust as fuck but the music is described as "holocrustick punk" and that is accurate. Booming noise and buzz saw guitars are throughout the EP and all of it sounds great. This band is from Australia and their singer has some lyrics in English and maybe southern Asian, but I can't figure it out. The graphics are punk as fuck and the name Pischrist is a brutal name for a band. I like this shit a lot!! DJ (Putrid Filth Conspiracy/Box 7092/200 42 Malmö/Sweden; putridfilth.com)

PLATE SIX • *Battle Hymns For A New Republic* CD

Awesome melodic post hardcore from the southern US that brings a welcome sound that isn't heard enough these days. Plate Six brings to mind a mid-to-late Unwound or Fugazi, and would probably be fucking huge if they started off in DC, rather than "the heart of Dixie." Just about every track had me bobbing my head, while the lyrics about the world, and the band's desire to invoke positive change throughout music made me smile. Post hardcore fans, post punk fans, and anyone who is tired of the usual hardcore formula should pick this up immediately. Eleven tracks of what good, solid hardcore should be. CJ (Bent Rail Foundation/PO Box 2283/Birmingham, AL 35201; bentrail.com)

PRESLEY BASTARDS • *End Of Time* CD

Finnish emo-punk in the vein of AFI and Millencolin. I can't get into this too much and there isn't anything that really stands out very much about this record. It's fast and tight but not very original sounding. This sounds like one of those bands out to "make it big" and they probably could. Kids who dig stuff from the Fat Records and Vagrant catalogs would be hooked on this band in a heartbeat. WC.(Kammonen/Schaumanin Puistotie 31 b 43/40100 Jyväskylä/Finland; presleybastards.com)

THE PROZACS • *Live At CBGB* CD

Okay, I hate later Queers, and Screeching Weasel (even more than I hate CBGBs), and if these guys really want to sound like that shit, then they are doing a damn fine job of irritating this old coot. Fourteen crappy live songs. NW (Cheapskate Records/297 Stoodley Pl./Schenectady, NY 12303; cheapskaterecords.com)

RACEBANNON • *The Inevitable: Singles And Rarities (1997-2005)* double CD

In retrospect, picking out a Racebannon CD, let alone a 2xCD unreleased/hard to find discography, was not exactly the smartest thing to do. Not because it's necessarily a bad compilation, in fact, if you are a fan of Racebannon you're probably gonna lose this thing. Just to do all of the weird songs that they released last year onto the two CDs that make up all of their "singles" and rarities. But it's just stupid to do this due to how much of a constant moshfuck Racebannon tends to be. They go from being catchy and odd one minute, to dumb 1/2, and noisy the next. If you haven't heard the band, see the flicker or because it's one hell of a trip. However, if you like Racebannon, this is a trip of the parks hardcore that only they could do. Twenty-five tracks on 2 CDs with over 100 minutes of comp tracks. "I'm a single" c/o 1/4 (Yours Records/PO Box 30190/Swegen, NY 13126; yoursrecords.com)

RAD TIMES • CD demo

First impressions are important, and not being a fan of cartoon robot artwork we are kind of starting off on the bad side with Rad Times. But onto the music, Randal has never really done it like me used other jackets, the waving Monarchs, the greaser fan base... I mean, get serious. However, Rad Times are fans, fast enough. If you like the previous mentioned band, charting charttous, an L.A. band, "say it proud, sing it loud, this is everyone's scene," then you may be your type. MO 52 (Spacecent Records/351 E Taylor Rd., NV 89528; spacecentrecords.com)

REASON FOR LIVING • *Demo* 2005 CD demo

Sloppy, old school hardcore played by four straightedge Norwegian ladies. Pretty basic, but it still rules pretty hard. MAH (Prinsens Gt. 3A/0152 Oslo/Norway; myspace.com/reasonforliving)

RESTLESS YOUTH • *State Of Confusion* 7"

The vocalist sounds a lot like HR with his style of hanging on and emphasizing the last syllables of words, some yeahs, and some rapid fire deliveries over the song bridges. On the musical side, Restless Youth are mid tempo hardcore with a late '80s NYHC feel (more like Underdog than SOIA). The strongest tracks are "Make It Burn," "State Of Confusion," and "Walk The Earth." The build up and pace of "Walk The Earth" is infectious. MA (Painkiller Records/8 Burney St. #1/Boston, MA 02120; painkillerrecords.com)

RHINO CHARGE • CD-R.

This is the same release as their 7" but in CD format. Rhino Charge plays straightedge power violence with a dark metallic side to the guitar work. They have no bass player, but really don't need one. The band is tight and sounds original despite all the fastcore that's coming out these days. They hail from Thousand Oaks, California, my hometown. It's cool to see good music coming from a place where I least expected it to emerge from. I've seen them live and they put on a pretty good show and have lots of talent. I expect them to have some great releases in the future and as well are unique as being the only sXe power violence band I know of. Cool! DJ (iheartblastbeats@hotmail.com)

RHINO CHARGE • 7"

This three piece straightedge power-violence band comes at you with guitar, screams, and drums (who needs that pesky bass player anyway). The record is one sided and has six tracks. The sound is solid. Their live show is also pretty solid. The style can be a little thin at times, I have to say that a bass player might not be such a bad idea, but nevertheless Rhino Charge gets the shit done in any event. Hard hitting and vicious. Very well done, and this will certainly appeal to fans of Crossed Out, Monster X, No Comment, or even Grief. KM (To Live A Lie/1306 Flint Place/Raleigh, NC 27605)

ROSENBOMBS • 7"

Totally raging from start to finish. Ultra fast, totally crushing power violence mayhem. Lyrics obliterating all that sucks about the modern hardcore scene, in a most down to earth way. Totally fucking crushing rage compressed onto one piece of plastic. Bad ass shit. CD (625 Thrashcore; 625thrash.com)

RUM & REBELLION • CD

I am so glad this is what I thought it would be and that it's as good as it is. This is an upbeat, jangly guitar fueled, and passionately voiced folk-punk outfit hailing from Salinas, California. Fans of This Bike Is A Pipe Bomb would love this band. The lyrics are honest and refreshing. Thirteen heartfelt songs telling true life stories of rebellion and love focused on the people and community they live in. The cardboard CD layout is nice looking too, including a short bio on the local 70-something artist whose artwork they used. This band is fucking fantastic and recommendable to anyone who loves folk/punk and good story-telling. Hand-numbered CDs out of 1000! WC (247 Salinas St. #14/Salinas, CA; rumandrebellion.com)

RYDELLS • *Go Mental* CD

Here it is, 2006, and Ramones clone bands still exist. I can't see the point of starting a band, putting in the time and effort to sound exactly like another band. Might as well be a cover band. Nostalgia is a cul-de-sac. Billiaahhhh.... MA (Cheapskate Records/297 Stoodley Pl. Schenectady, NY 12303; cheapskaterrecords.com)

THE SADDEST LANDSCAPE • *A Promise Was Made* 10"

The Saddest Landscape offers up 4 new songs on this 10" EP that will be sure to please anyone that's ever liked any of their stuff they've played. The first track is really impressive, with guitars and drums that pound the emotion that the songs are expressing into your ears. Lots of driving melodies that are actually catchy and work well with the singers scream, with drums that fit the music rather perfectly. Fans of shouty early '90s emo to today's more melodic emotive hardcore need apply, as this is a very solid release. CJ (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

SET TO EXPLODE • 7"

I've listened to this 7" at four separate sittings now and have forgotten it's on until the silence begins each time. That's not to say it's bad, but I find it sort of boring. Mid-paced DC hardcore from ex-members of Striking Distance, The Aftermath, and some other relatively well-known DC area bands. I like those bands and this sounds similar, but not as attention grabbing. I would like to see this band live to give them a chance to change my opinion. Right now, they do nearly nothing for me. I hate to say that because it's really not bad at all. I'm just completely indifferent. MP (Grave Mistake Records/PO Box 12482/Richmond, VA 23241; gravemistakerecords.com)

SEVEN ARROWS IN YOUR BASTARD HEART • CD demo

Apparently this band has broken up, after 19 shows. Perhaps it was the stress from having such a horrible band name? We shall never know... Anyway, the music sounds like what I expected—screamo with raspy vocals and some heavier parts thrown in. Not that great of a recording, but it's a demo. However—the lyrics and explanations are actually meaningful. I guess you really can't judge a review by its cover. Songs about DIY, making the punk scene available to everyone (the writer specifically talks about the safety of women), anti-war, anti-government, and some weird song that is anti-mystic/magic/"hocus pocus." I don't know what to make of that one, but the rest of the lyrics are saying something, albeit simply and straightforward. Just \$2 for this. CB (\$2 to 18 Brangwyn Dr./Patcham/Brighton/East Sussex/BN1 8XD/UK)

SIGNAL LOST • *You'll Never Get Us Down Again* 7"

There is a lot to like about this record and Ashley's vocals are just the beginning. Still, her amazing, strong vocals that remind me of Jen's from the Submission Hold/Sake split 12" are the most present element in Signal Lost's sound. Adding to that, their harsh guitar melodies and full force energy bring these songs home. Classically punk without being dated or tired. I had no idea this band had such a rockstar lineup either with the guitarist from Deathreat and Balance of Terror and their new drummer from Severed Head Of State. Each of the four songs here kicks ass with beautifully pointed and sharp vocals, driving guitar, and up tempo rocking

FIGHTING DOGS

photos by Chris Boarts



bass and drum lines. If you liked their LP on Prank you will really like this 7" because the songs are just that much more solid and engrossing. I fucking love this band and hope to get to see them play live sometime. LO (Prank Records/PO Box 410892/San Francisco, CA 94141; prankrecords.com)

SIN OF ANGELS • From The Ashes CD

Slow-paced metal of the sludge variety. This is some dark, heavy, and hellish shit. Almost every song exceeds 5 minutes so be prepared for longer, head-banging jams. This isn't too bad considering I was expecting some crappy metal-core type of Lamb Of God rip-off. I'm picky when it comes to slow stuff because I prefer everything fast, but this is pretty good for a sludgy metal band and makes for good brooding/background music. Any fans of slow, chugging guitars, rough vocals, or Bongzilla should get into this band. WC (Not Common; myspace.com/sinofangels)

SINCE BY MAN • Pictures From The Hotel Apocalypse LP

I've heard some older Since By Man stuff and this is really similar to what I remember. Its heavy, moshy, sometimes metal. Lots of head-banging, maybe some moshing? I hear some Jesus Lizard, National Acrobat... plus some sassy attitude vocals. The lyrics are not so great—lots of cliché lines like "the love is gone, the pain it on" and "please kill me" and some abstractness that I don't understand. However, there are some political/critical undertones to some of these songs, so it seems. The record comes in a full gatefold with some boring artwork (almost all white). The inside is a full color picture of some people with blood coming from their mouths (perhaps the band?) and a dog. I think if you like this band already, you'll enjoy this. CB (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

SOLIAH SHAWCROSS • 7"

This is another Limbless release and probably one of the most bizarre ever. Two songs of a somewhat typical post-punk/indie blend, but with insanely bizarre vocals over all of it. Try to imagine Arab On Radar vocals then Hot Hot Heat's old vocalist's yelps and you'll begin to touch on a fraction of the weirdness. The music itself isn't too bad or amazing; it includes keyboards and some nice bass-driven beats. Only the vocals make this a really weird listen. This is also a one-sided 7" and it has the lyrics screened on the b-side as well as a bunch of sloppy stampings on the sleeve giving it a neat DIY look. Can't say what I think overall, as it

might grow on me. I usually love bizarre stuff, but perhaps this is too much? WC (Limbless Records/PO Box 12305/Portland, OR 97212; soliahshawcross.cjb.net)

STEP ON IT! • Speak For Yourself CD

Fast, hard, and to the point, Step On It! really explodes from the second it starts, and is over in little over 6 minutes. This is the CD version of their 8 song 7", and even though I don't really like this kind of stuff often, in small doses its still tons of fun. Definitely for people who like their hardcore in quick bursts, and all over the place. An added bonus for the CD is a hidden 10 minute dub jam. Unfortunately it's not quite as good as Minor Threat's "Asshole Dub." I have a feeling Mike Priehs might like this... CJ (Collective Records; collectiverecords.com)

STRAIGHT JACKET • 7"

I love high-energy 45 rpm 7"s with black and white cover art, short songs, and intelligent lyrics, don't you? Just drop it on your turntable and with a turn of your volume knob to maximum you're set. DUH (Gash Records/PO Box 239/North Carlton 3054 Vic/Australia)

TOWERS OF HANOI • Black Feathers CD

Towers Of Hanoi is a Floridian band. They play rock and roll with soaring female vocals. It's kind of jammy, kind of epic at times (in the stadium, butt rock sort of way). The one sheet compares her vocals to those of Iron Maiden and Ozzy. It sounds a bit more "radio-friendly" than I normally like, but it's not bad. This isn't like other types of Gainesville DIY music we know and love, but I imagine some folks will probably like this. Eight songs, 28 minutes. CB (Barracuda Sound/PO Box 11994/Gainesville, FL 32604; barracudasound.com)

TUNDRA • CD-R

This could very well be the soundtrack for the post apocalypse. Pounding, punishing and strange. Experimental crust, yet more than that. Massive wanderings through bleak landscapes and struggling for mere survival in between insane moments of defining silence. Bands like this Neurosis and Counterblast and Philip Glass make watching *Koyaanisqatsi* that much more epic. Oozing lava and gigantic earth movements are recorded in between the striking of drums, strumming of guitars, and the constant bowing of the viola. And that is only the first two songs! Fuck it! I think these guys should write a fucking 20 plus minute song. The last two

songs are from a previous line up of the band when they were called Gods Among Men. A name that brings to mind ancient and lost secrets and Zecharia Sitchinesque history. Abstract bass playing, operatic vocals, driving drumming on the verge of jazzy Neurosis and Dystopia, harsh guitar rhythms, and that haunting viola that drives right into your core. Fans of previously mentioned bands and maybe some ABC Diablo should check this out. Huge pummeling time changing, blasting dirty crust, and much more. This blows the shit out of whatever post-hardcore fashion bullshit you are listening to. CF (\$5 to 4009 16th Ave. SW/Seattle, WA 98106)

THE TROUBLE • Nobody Laughs Anymore LP

This is the long-awaited vinyl re-issue of a recent Boston "classic," previously released as a CD on GMM Records in 1998. A great blend of street punk and '80s hardcore, giving it a UK meets US sound. Great sing-along potential. At least one member went on to form that Bridge 9 band, Panic, but don't hold that against them. This record is actually enjoyable. It's about time this was released on vinyl. MP (Painkiller Records/8 Burney St. #1/Boston, MA 02120; painkillerrecords.com)

TWOFOLD TRUTH • Let's Do This! CD demo

These four songs are about being positive, doing something & living life, being critical and knowing where you stand. Yep, its youth crew! All you kids in Bane hoodies, get on this now! More songs to pile up and finger point to, if you happen to be near Long Island, NY. Keep it pos! Four songs, 13 minutes. CB (twofoldtruth@yahoo.com)

UNA CORDA • Proper Positioning For Floating [1881] CD

Bubbling up from the depths, and bobbing at the surface, is Una Corda with their own buoyant brand of instrumental rock that builds in heaviness and intensity, exploding out of the confines of weeniness gracefully and thoughtfully. I thought this was pretty good. It did sonically remind me of the comforts and dangers of the mighty body of wetness that envelops this planet. Four tracks of instrumental tinkering, 23 minutes with no words. Don't forget your life preserver! CD (We Used To Be The Future Recordings; unacorda.co.uk)

UNSCUM • I Think Therefore... I Smash Capitalism CD demo

"Filth, weed, and smashing capitalism." Belgian punx, high as shit, "warriors for the weed." Three songs of heavy, angry punk. Short but sweet. DUH (Sacred Plague Records c/o Kaleb Keever/21 Easton St. #2/Boston, MA 02134)

VOLENDAM DISEASE • At War With God CD-R

This is the thrashiest thrash I've heard in a thrash thrash. If I were friends with these dudes I would go to their shows and have a blast, but I don't know them... Yeah. MAH (myspace.com/volendamdisease)

WACO FUCK • No Child Left Behind 7"

I really dig this one. Fast grinding hardcore punk devastation. Nihilistic views with raging yet catchy hardcore thrash-punk, straight for the throat vocal attack and lyrical delivery. Tight blasting and solid beats with catchy bass lines that stand out. I liked the collage on the lyric sheet too as well as the time changes. Good stuff for sure. CD (\$4 to Mind Control Records/2588 El Camino Real #F-335/Carlsbad, CA 92008; thrashyourfacerecords.com)

WALK THE PLANK • CD

This is the second of the two ex-Voorhees bands I get to review in this issue. This one is pretty awesome, too. Mid-paced and powerful hardcore, with some shredding guitar riffs, from Liverpool, England. They seem to enjoy comparisons to some classic tough '80s hardcore, but I'd say this may take some cues from that and it's own touch. This is an enhanced CD, which includes live material and a Voorhees reunion. That's reason enough to buy this disc, but the seven Walk The Plank songs on here are pretty essential, too. What it comes down to is that I think Voorhees ruled, this band doesn't shy away from the inevitable comparisons, and they don't disappoint. That should be enough for you to pick this up and realize that I'm right and Walk The Plank is great. MP (Dead And Gone Records/17 Driver St./Sheffield/S13 9WP/UK; deadandgone.co.uk)

WASTED TIME • 7"

Another Grave Mistake Records release, this time from Virginia Beach's Wasted Time. I've heard I've heard from this label has a similar sound and it's definitely good. Wasted Time's no exception. To be honest it's probably one of the better Grave Mistake releases I've heard. Mid-to-fast-paced hardcore, that's always intense and brutal. It's pretty overwhelming which I feel is due to the sound of the vocals. I've seen it as compared to Poison Idea, which I don't feel at all. Regardless, fast hardcore punk. You know the drill. It's good. MP (Grave Mistake Records/PO Box 12482 Richmond, VA 23241; gravemistakerecords.com)

WHITE NOISE ENSEMBLE • J.A. Yu Le Long, Ode Rouges... CD

Three men and one woman make up this instrumental group from Montreal. This is sort of what you might expect from the now popular history with Constellation, featuring numerous "post rock" groups from the area (e.g. Godspeed You! Black Emperor). Anyway, if you like the whole arena of music, you should probably check them out. It's really good. It's primarily post rock with some experimental, electronic, and even a bit of folk thrown in for good measure. There are also some stand



DROP DEAD

photo by Chris Boarts

clips and hand claps. The packaging (brown chipboard gatefold with nice paper and corresponding images on the inside) is intricate and looks expensive. They even sent a photograph of the group in a bathroom, playing with the soap dispenser and toilet paper. Overall, I like it and I will probably end up listening to this again—but then again I'm a sucker for this sort of stuff. Four songs, 30 minutes. CB (whitenoiseensemble.com)

WOUND UP • 7"

A very short 3 song 7" from this Chicago hardcore band. Great, rockin' punk songs from these guys. Definitely some well-done and catchy songs, despite the fact that it's over before it begins. I find myself wanting to hear more, from both selfish and review standpoints. It's good, but there's not a lot I can say with such a short 7". Worth checking out, for sure, as are most Painkiller Records releases, though. I like it. MP (Painkiller Records/8 Burney St. #1/Boston, MA 02120; painkillerrecords.com)

THE YAH MOS DEF • Plays Ugly For Suckers CD

YMD make more pop culture references in one song than the Beastie Boys do for half an album. Alright, so that's an exaggeration, but this hip hop duo make a ton of references to punk, hip hop, movies, etc., in their lyrics. They'll take band names like Kill The Man Who Questions, Indian Summer, Brutal Truth, Life But How To Live It, and a zillion more and incorporate them in the lyrics in clever ways to get the point across. They also sample Marquee Moon (of television). Whoa! MA (yahmosdef.com)

THE YELLOW PRESS • Comfortable Curses LP

The first time I listened to this I thought it was mediocre rock. The last Yellow Press release was okay, but not fabulous, and I figured their next release would be more of the same, and most likely a little worse. That is pretty much what I heard on the first listen. However, The Yellow Press features Steve Chamberlain on guitar and vocals, and this cat was in Rehears To Roast, so I guess I am going to give this another listen. The more I listen the more like, Danceable and catchy rock music that is played with a hardcore influence of energy and spirit. It is a weird combination. Intense danceable rockin' music. I like it, though it did take some time to grow on me. Sophisticated and complex, The Yellow Press gets two thumbs up from me on this release. I am glad I didn't let this one go after just one listen! KM (Day After Records/PO Box 153/35201 AS/Czech Republic, dayafter.cz)

YOUNG LIONS • CD demo

Maybe to the vein of Converge style bands, their sound reminds me of, at times, Crust-land minus the gruff vocals. Other songs are a bit more melodic, and maybe learning more towards early Get Up Kids. I don't mean that as an insult. I like Young Lions, but I feel they suffer from what most bands do when they start out: they write five songs and that makes up their record, instead of writing ten songs and picking the best five. Not everything needs to be documented. I think once they cut out the less interesting stuff their band might become something to look out for. MO (Spacelement Records/351 E. Taylor/Reno, NV 89505; spacelementrecords.com)

V/A • Ceol Gaidhlig Mar Sgian Nad Amhaich! EP

This might be the first punk compilation where all bands sing in Gaelic. Oi Polloi get things rolling with "Deiseil's Deonach." At first I thought it was DSB (no joke)!! Mill a H-Uile Rud lighten the mood with the catch "Steomabhagh." Atomgevitter are noisy lo-fi punk with some trashy crust elements. Either way, I'm diggin' it. The weirdest cut I've heard on any comp in years is Nad Aistingen. Dance music on a punk comp??!! Totally out of left field, but it works, and it disrupts the whole business as usual of punk, thus making them more punk. MA (Problem Records/Pillars of Hercules Organic Farm/Strathmiglo Rd./Falkland, Fife/KY15 7AD/Alba; problemrecords.tk)

V/A • Deutschland In Decline 7"

Here we find a 7 song compilation 7" from 7 German hardcore bands which was released by Heartfirst to celebrate their 15th anniversary. It is a solid lineup of hard hitting hardcore bands. Burial, Chainbreaker, Doomtown, Now Denial, Bombenalarm, Amen 81, and Solid Decline. All the songs are straight up hardcore; no mosh metal, indie rock, or even crust here. The bands are all good and the design for this 7" is quite nice. Definitely a good way to see what German hardcore has to offer at the moment. KM (Heartfirst Records c/o Florian Helmchen/Landsberger Str. 146/80339 Muenchen/Germany)

V/A • iiiiiiii's Eyes/Tiger cassette

This is some god damned terrible, art school wanna be noise type shit. Not only is the "music" a mess... but the layout of the tape is confusing as hell. I like some of the drawings... but come on. This is a tape with a bunch of NITC's "bands" on it... sort of a sampler of immature sorts. Seriously the most frustrating thing I've ever tried to listen to/read. Out with Tuesday's trash. NW (Nail In The Coffin/319 17th Ave./East Moline, IL 61244)

V/A • Life I ow Hardcore CD

This is a collection of old vinyl only tracks from Moo Cow Records plus the final 7 Years War recordings. This features 1 track from Song Of Kerman, 3 tracks for Disembodied, 2 tracks from Cable, 1 track from Parade's End, 9 tracks from Ultimate Warriors, 2 tracks from Canephora, the Boston Hardcore: In Memory Of... 7" (1 track each from Dive and Chilmark, and 3 tracks from Intent To Injure), and 3 tracks from 7 Years War. Some of this is good, but some of it is really bad as well. Song of Kerman, Disembodied and Parade's End were the highlights for me. I won't bother to mention the low points. KM (Moo Cow Records, moccowrecords.com)

V/A • Poppy Pants CD-R + 7" + #4 'zine

A 'zine worth reading cover to cover. A rarity anymore... There's humor, politics, music, and an overall great attitude. It seems everyone who contributes can laugh at themselves as well as all the absurdity that happens around them. Opinions, some serious, some not, interviews with OCD, and The Neverland Sleepovers. There's also an Aftongeister tour diary, a fan perspective of Motorhead, reviews, clippings, etc. Comes with the Poppy Your Pants CD-R comp that is largely centered on bands from

Scotland. This comp, 29 tracks in all, covers all genres with the obvious varying results. Standouts are from Duckstab, Atomgevitter, Afterbirth, and Far To Close. These bands listed are more on the crusty side of things. There's also some emo bands on here as well as some pop punk stuff. Listening to this was like stepping back into the '90s. Hmn... MA (Problem Records/Pillars of Hercules Organic Farm/Strathmiglo Rd./Falkland, Fife/KY15 7AD/Alba; problemrecords.tk)

V/A • Sickroom Records Sampler 2005-2006 CD

One very diverse sampler put out by Sickroom Records featuring a number of various indie bands from their roster. Highlights of this compilation would be Princess, Hella, Bear Claw, Sleepytime Gorilla Museum, Lozenge, and The Julius Airwave. Princess is composed of two guys playing a strange hybrid of experimental indie and hip-hop. Hella is a force everyone should know by now. They have a live version of "Cafeteria Bananas" on this comp from when they were still a minimalist, yet spastic, guitar and bass duo. Bear Claw is some rougher sounding yelping post-punk with intensely loud bass lines. Sleepytime Gorilla Museum is fantastically bizarre (bass-driven and heavy soundtrack/orchestra style madness) and plays a live version of "Sleep Is Wrong." Lozenge apparently uses a moog synth, accordion, drums, bass, and anything they can find to create their energetic, off-time, weirdo rock. The Julius Airwave is the best of the calmer, more soothing bands presented here and has a bit of that Appleseed Cast spaceyness when they build up to it. There is some information and in here for every band on the sampler. Seems odd to send in a sampler to be reviewed, but I had a good time listening to this and really dug all the bands with the heavy fucking bass lines. WC (Sickroom Records/PO Box 47830/Chicago, IL 60647; sickroomrecords.com)

V/A • The Ugly Truth About Blackpool CD + 'zine

Not sure on the price, so get in touch with the 'zine before ordering... Anyway, the highlight of this 'zine is the CD compilation, The Ugly Truth About Blackpool Volume One that comes with it. In the 'zine there's a band by band listing and brief history of each. I found it to be informative, and pretty enjoyable. The rest of the 'zine is rounded off with reviews of current records and books. The CD is a punk history of Blackpool from 1977 to 2005. A lot of great stuff on here. You get first wave punk, post punk, pop punk, etc. Reasons to pick this up are: Zyklon B, Tunnel Vision, Male Models, Kenneth Turner Set, Skrewdriver (yep, that one, this is the early stuff from the second single), Section 25, One Way System, The Genocides, The Fits, Membranes, The Phantom Creeps, Container Drivers, and Erase Today. MA (Just Say No To Government Music/PO Box 1025/Blackpool/FY3 0FA/UK; jsntgm.com)

ADONIS BATTLEFIELD/D'AMORE • split LP

This split comes a bit too late for these two bands—I believe both have disbanded. Adonis Battlefield played energetic, fast paced screamy hardcore. Throw in a bit of blast-beats, doom in smaller portions and you have Adonis Battlefield. There is one main vocalist but sometimes we hear a deep growly vocalist pitch in. I like this more with every listen. They are a vegan band with some good things to say about the world and the scene—always a breathe of fresh air. D'Amore are a band from Philadelphia; they play emotive and screamy hardcore similar to Adonis Battlefield. The lyrics have a lot of criticism of the US, among other things. They seem to be well thought out. This recording is over a year old but it's still pretty damn good. Some of their members are playing in other bands now. If you are looking for more recent screamy hardcore bands you should check out this record, it's pretty good! CB (Dalian League Records/PO Box 50372/Raleigh, NC 27650; delianleaguerecords.com)

BABA BEGIYA/ACTS OF SEDITION • split LP

After being on several 7 inches, mostly splits, Reno's Baba Begiya finally see themselves on a 12 inch record. They play fast-paced straightforward '80s hardcore. Joe's vocals are deep and angry. Acts Of Sedition are from Oakland. They are fairly similar, but a bit more modern style of hardcore with more screamy vocals. Some parts are fast, some are slower. The lyrics of both bands are very political and pissed off, and have good messages. It comes with crazy root beer vinyl and a neat 'zine-style lyric book with cool artwork. These bands just toured the west coast to compliment the record, but the show here got cancelled. Bummer! CB (Spacelement Records/269 Wonder St./Reno, NV 89502; spacelementreno.com)

COLISEUM/DOOMRIDERS • Not Of This World split CD

Two recently popular bands that I don't find listenable at all. Coliseum plays a clean and polished "crust" sound that doesn't fit them and Doomriders is supposed to be rock influenced heavy stuff that just blends in with Coliseum's songs. They have absolutely no relation to the Bay Area Doomyriders, either. Weak. This split is also a Danzig-themed release in which each band covers a Danzig song. Wrap your head around that. MP (Level Plane/PO Box 7926/Charlottesville, VA 22906; levelplane.com)

DEAD BY 6/DEAD SYMPHONY • split CD

Two bands with dead in their name. Both like Cradle Of Filth but can't really play it. Both have shitty demos that are included on this split. I heard someone rapping on one of the songs. Automatic self destruct. MA (Pure Minds Records/Lot 267, KG Chezsa/1/2 Tambahan 1/3/200 Chemor/Perak/Malaysia)

DOWN TO NOTHING/ON THIN ICE • split 7"

Down To Nothing is a straightedge hardcore band that sound like you might expect. Sing alongs, tough male vocals and moshy riffs. I wouldn't be surprised to see some hardcore "dancing" and two-stepping here. Eww. Lyrics are about having no more heroes, being edge, people fighting against each other, and the like. On Thin Ice break out with some sick hair metal riffs. They bring it down a notch but later continue with wailing solos and chugga-chugga fast riffs. They, too, are straightedge and sing-alongs seem to be part of their shtick. Their lyrics seem to be more on the personal side than Down To Nothing. Self criticism and talking about trying to kill himself. None of this really appeals to me but you are into fast straightforward straightedge hardcore you may like this. CB (Grave Mistake Records/PO Box 12482/Richmond, VA 23241; gravemistakerecords.com)

FINE BEFORE YOU CAME/AS A COMMODORE

• split CD

Fine before you came... Yeah, my thoughts exactly. I'm sure there is some machine in the desert that eats Fugazi and Sonic Youth records, takes out the good parts, and spits out CDs. Aliens probably brought it here in the '60s. How this band was able to get access to it is beyond me. Maybe the drummer's dad works for the government or something like that. At least you got that going for you. As A Commodore plays the same style of lo-fi-ish, post-post-hardcore indie rock stuff with lots of twinky parts. They are a little bit better than FBYC, but not much. Enough that I bet someone in the band was like, "Man, THIS is the band we are doing a split with!?" The last song they play on this split actually has some cool build up parts, but who's making it that far? MAH (Holidays Records c/o Stefano Rossi/Via Boccherini 5/20131 Milano/Italy; holidaysrecords.it)

GAL & LAD/JUSTIN CLIFFORD RHODY • split 7"

The JCR side is an acoustic song called "Water Breath," which was recorded live and he cracks jokes during the song and the people in the background laugh. Hmmm... I don't know what I think of that, it's kind of like watching a film then suddenly the actor breaks the forth wall and you're no longer caught up in the story. The music minus the laughter and jokes is kind of like a less tuneful John K. Sampson from The Weakerthans. On the flipside is three songs from Gal & Lad which starts and ends with pop songs that bring to mind a more subdued version of The Grumpies or The Bananas, maybe? The second song gets kind of funky, not my thing at all. I don't know, some of this record just seems like a joke, I guess I just don't get the humor. MO (Friends And Relatives Records/PO Box 23/Bloomington, IN 47402; friendsandrelativesrecords.com)

GREX/POSLEDNI PRANI MRTVEHO HUMANITY • split cassette

Well I wasn't excited to review this until I noticed that PMH do a cover of Monster X's "worthless." Kinda cool to see a band do a 5 second version of my old bands 3 second song. Thanks, dudes... very cool indeed. PMH plays like 35 brutal grind tracks on this tape... lots of covers besides the MX one. There was a Ripcord tune, an Anal Cunt jam, and an SOB cover. Grex is a bit more musical, as their songs come in at about a minute, and ten seconds a song. Sixteen brutal tracks here. I'm guessing both bands are from the Czech Republic... cool packaging indeed. I couldn't make out the label info, so I've used one of the band's contacts. Sorry. NW (Martin Boranek/Vinarickeho 416/397 01 Pisek/Czech Republic)

PETE THE PIRATE SQUID/RADIO BURROUGHS • split 7"

Pete The Pirate Squid mixes up a bunch of styles. They are all good styles I guess and it sounds pretty sweet. The first song starts off poppy and makes me think of Donut Friends Records for some reason. Sometimes you will want to dance and other times you won't be able to because they throw in some odd timings. They also sort have a bordering on spazz out emo style kind of like Ordination Of Aaron or Indian Summer. This band seems like they would be awesome to see live. Even though they mix a bunch of music styles together it still works. Style, recording, packaging and honest, thoughtful lyrics make this band seem like they would have existed ten years ago. They fucking rule. Radio Burroughs definitely seems to be influenced by mid '90s bands as well. I can't really put my finger on it though. The recording is very noisy which is cool. They are pretty much upbeat mid-paced punk with female vocals. The lyrics are political/personal. I don't really have much more to say about it. One side is excellent and the other is decent. MAH (petethepiratesquid.de)

PHOENIX BODIES/RAEIN • split 7"

Raein, as you may know by now, is a punk band from Italy that play music that has been compared to Funeral Diner and Portraits Of Past. Their song is long, but never really lets up. It's about the enjoyment of touring and living for the day. They were a great band with an even better live show. Phoenix Bodies is a spastic, energetic, punk band with two vocalists. The lyrics are sarcastic and fun but have underlying messages... they aren't just trivial. This is a repress of thee European-only release that went out of print before it got to the states. It looks the same and is on blue vinyl. Phoenix Bodies tours this summer with La Quite, so check

that out if you are lucky enough to see 'em. CB (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

SICK56/HIGGINS++ • split 7"

Two bands bringing back that good, old fashioned punk sound on this colorfully fashioned piece of wax. Sick56 crank out an anti-government jam with guitars blazing and chanting right in your face. More early '80s punk references could be made than you can flick a cigarette at. Higgins++ brings out that rock and roll punk sound you can't help but love. Two songs by them: one is a quick little number with some fancy rhymes and the other defines their classic "UK-punk" sound. Awesome split for the nostalgic old dudes and for the youth with respect, appreciation, and love for the past. WC (JSNTGM Records/PO Box 1025/Blackpool/FY3 0FA/UK)

SLIGHT/PERALTA • *Different Landscapes For A Common View* split CD

Were you ever called a fag in highschool? If so, there's a good chance it was by one of the bands who inspire Slight. Delving into the murky world of P.O.D. sounding "hard rock" it scares me to think what influences line these young lads music collection. Peralta hails from Italy, and step up to the plate with what I take as a harder Face To Face or Hot Water Music. It's not bad, but it just seems like something I would see playing in a surf or skate video. What do I say about shit like that? Totally extreme fast, totally MO. (Piccole Speranze; piccoleesperanze.splinder.com)

THE TANGLED LINES/DICK CHENEY • split 7"

Germany's The Tangled Lines plays female fronted hardcore that is done fast and furious with a bit of melody. They deal with political topics, but they also have some personal songs; an antifascist track right next to a cover of Gorilla Biscuits' "New Direction." An eclectic mix. Sweden's Dick Cheney go for straightforward '80s style thrashy hardcore with fast tempos; play fast and kick ass. A good split 7" for those that like fast thrashy hardcore. KM (Refuse Records c/o Robert Matusiak/PO Box 7/02-792 Warszawa/Poland)

THE TASTE OF SILVER/RAISING KUBRICK • split CD

The opening for Taste Of Silver sounded like Sean Meadows when he did everlasting the way but then it broke... not really blended... but just busted

very high pitched. At points that is an understatement. Add some Witching Hour worship and you have this band. MAH (Limbless Records/PO Box 12305/Portland, OR 97212; soliahawcross.cjb.net)

TINNITIS/SICKNESS • split LP

This is a split release by two crust core bands featuring cover art by Marald and a nice gatefold jacket. Tinnitus plays rock n' roll crust, which is basically punk rock with bluesy riffs and screamed crusty vocals. It's interesting for a few songs but my interest wanes as it appears to get a bit repetitive and then I just tune it out. One the other side of the LP is Sickness, who is from France, and plays basic no frills crust punk with a Scandinavian and UK influenced sound. The lead vocals are a bit irritating, as I'm not that into the singer's voice, but the backup vocals sound better. The music is definitely bare bones crust, but it's not that interesting enough for me to want to listen to it again. I'd say that this record is not as interesting as I thought it would be, as the cover art is great but deceiving. DJ (Prieto Cyril/3 Bis, Rue Arnaud De Moles/32000 Auch/France; perso/wanadoo.fr/sickness)

VISIONS OF WAR/MASS GENOCIDE PROCESS

• split CD

What we have here is a border smashingly crust-tastic, DIY, anti copyright, anti censorship little package. Mass Genocide Process is up first, with their heavy crust punk-metal, with lots of howls and growls in both Czech and English. Their sound is thick and chunky like a like peanut butter and fruit smoothie, soothing to stomachs hungry for more to life than incessant boredom. Eleven tracks all previously collected on assorted vinyls, including covers of Avgrund and Disfear. Next up are Visions Of War from Belgium, with 12 tracks of their own savory blend. The first 6 tracks are more punk than the rest, after which a lineup change happened and their sound bleeds over to the more crust/metal end of things. It's all pretty tasty, and includes a booklet with lyrics for both bands. CD (VOW/ Rietveldstraat 17/9080 Lochristi/Belgium)

X-WING/PREY • split 7"

A split between 2 hardcore bands doing their thing, each with their own individual style. Prey plays dark, rough, hardcore punk while sometimes making use of the ever-popular d-beat. "Brooding and menacing" are words that come to mind as this band isn't blazingly fast but keeps up a good pace all the same with a uniquely melodic, yet aggressive, sound.



into some heavy metalcore and death metal. It's not very good. It then breaks into some "emotional" singy poppy crap... pick a genre. Although I would probably love to see this band if I happened upon them at a show because this stuff is entertaining live. Sick pshh! Raising Kubrick is eh... metalcore stuff with a female singer. Squealing guitars and heavy breakdowns. Lots of time changes and some parts remind me of the red chord. They like stoner rock, too. MAH (Third Sin Records; vacophonophilia.org)

THEY FOUND MY NAKED CORPSE FACE DOWN IN THE SNOW/THIS RIDE HOME • split 7"

TF-MNCFDITS... sounds like screamy hardcore that takes its influences from mid to late '90s. It's pretty epic with spoken/screamed vocals. If you like abrasive screamy hardcore then you will like this. There is a bit of a Systral/Uranus influence to this, but it's not as good. The first This Ride Home song sounds almost exactly like Remington in between the Balm In Gilead split and the Book Of Dead Names split. Vocals are very,

The lyrics touch on the meaning of life and the existence of violence in our lives while offering explanations for both songs. X-Wing plays old school hardcore mixed with their own youthful sound. This band is pretty good, but I expected a band called X-Wing to be a lot faster and more fun for some reason. Oh well. They sound a lot like a certain band I've heard recently, but I can't put my finger on it to save my life. Anyway, there was no insert included for them so that's all I can say about them. Another note is that the labels on the 7" were on the wrong sides, something that may be common on all copies or just this one. Not a bad split, it'd be interesting to see what these bands do in the future. WC (\$3 to Spacement Records/351 E Taylor/Reno, NV 89505; spacementreno.com)

XYLE/PATTERN OF ANALYSIS/BRAND BLAND • split CD-R

This is a computer demo or something. The layout quality is poor. It's a burn CD and it sounds like it was recorded on a computer. Not so great. Look for 'em on My Space. DUH (xyle.com)

WITCH HUNT

photos by Chris Boarts



**CD=CHRIS DUPREY, CJ=COLE JONES,
CB=CHANDLER BRIGGS, JENNY
MUNDY, LO=LISA OGLESBY, MA=MATT
AVERAGE, MO=MIKEY OTT, MP=MIKE
PRIEHS, SJS=STEPHEN SNYDER &
WC=WESTON CZEKIES**

**28 PAGES LOVINGLY
BOUND WITH TWINE #12**

5.5x8.5 \$2/trade 28pgs.

With a page for each letter of the alphabet, Christoph assembles (with twine, of course) a 'zine full of great found items, goofy stories, and personal artistic touches. He even includes a linoleum block print and a silk screen of a picture that his 3 year old son did. I like 'zines with alphabetical themes, particularly since the author usually has to come up with some random and creative answers for some of the letters, like N is for Narwhal and V is for Vanilla Ice Bubble Gum and X is a list of examples of what X stands for in his son's own alphabet books (usually xylophone as would be expected). I'm not sure what this 'zine is usually like, but I appreciate the alphabet theme and all the hand-done artistic touches. JM (Christoph Meyer/PO Box 106/Danville, OH 43014)

A BEAT OF OUR OWN #1 8.5x11 \$2 32pgs.

This is a music fanzine that explores punk rock's past through the present. Editor Jared begins with a recap of personal history pertaining to the genesis of this 'zine. Then on to the music. Included in these issue are brief or somewhat less brief interviews with Clint Conley of Mission Of Burma, The Detonators, Animal Of The Anti-Nowhere League, Face Down In Shit, George Tabb, Uwharria, Suburban Lockdown, and Jim Testa of Jersey Beat 'zine. One more interview with Bonedog of Hard Musical Bite Fanzine follows Mr. Bonedog's history of Dangerhouse Records. In a few pages of inspired humor one Dr. Haney, apparently the author of a not yet published punk novel titled Banned For Life, interviews one of the characters from said novel. There are a few record reviews to close out the pages. This is a decent, fast paced first issue for *A Beat of Our Own*. SJS (Jared/PO Box 7066/Hampton, VA 23660)

ABOUT MY DISAPPEARANCE 4.25x5.5 \$7 56pgs.

This 'zine is a very personal account of Crohn's disease as experience by the author, Dave. It is a "chronic digestive disorder." Dave describes the process of the disease's development, from first symptoms to his current state of dealing with medications and losing health insurance. It seems this 'zine is used to explain Dave's reaction to dealing with the disease—going into hiding. It was informative, disconcerting and sometimes even comical. There is some useful information in here about the disease that may be of interest to you. Dave talks about how his lifestyle (striving to eat vegan and organic food, riding a bike), job (working in classrooms), and relationships with friends and family play into the whole experience. I think this story is important for anyone to read who wants to hear more about serious health issues. I openly encourage educating each other and sharing stories like this—I can imagine going through hard times like these are not easy, and I believe having knowledge of others' experiences will help tremendously. Just don't look at the back cover if you are squeamish. CB (Dave Roche/5046 Cedar Ave./Philadelphia, PA 19143)

THE ALARM #3 5.5x8.5 2 stamps/trade 28pgs.

The Alarm is a radical publication out of Houston, Texas. It has information and short blurbs on various radical/anarchist/feminist/anti-vigilante/anti-nominal electra groups in Houston, as well as information on Acid Sex Bombs, Earth First! Indy Media Center, a fair trade store, and political prisoners. It features a story in France about a black woman who was put to death by the French government. Lasts, there is an interview with Jordan Lathbury, an activist from New Orleans who is involved with Let It Ride. In *The Alarm* interviews Lathbury about effects of the storm, the racist government's pre- and post-hurricane actions and what is being done to rebuild New Orleans. It also has a link to the website that hosts the whole conversation at radio.lynchpin.org/new-2005/01-13/30.php. If you are interested in radical/indigenous groups in Houston (and the broader South) then I highly recommend checking out this 'zine. It is very informative. CB (Rob/PO Box of 6363/Houston, TX 77266)

AT BOTH ENDS #7 5.5x11 \$2 88pgs

A well done hardcore 'zine from Vancouver. Interviews with Modern Life, I Want Paint It Black, and a photo tour journal the editor documented while on the road with Banan. There's an interesting Shellie interview done with Steve Albini that I enjoyed reading. Nice photos, interesting writing, and good review section (that I didn't always agree with). A good read, for sure. Send \$2 + shipping to the following address: MP #7, 1055 5th Ave. Vancouver, BC V5L 1K9 (Canada)

BIG HANDS #1 4.25x5.5 2 stamps/trade 28pgs

An extremely well written handful of short stories here. Sort of a traveller's collection of adventures. There's some commentary on the state of NYC, getting drunk for free, sleeping on couches and making the realization that getting a job and a real residence may be an inevitable misfortune. Hopefully Aaron continues this 'zine. I could see a really great book coming out of this some day as his writing is a refreshing read and his thoughts are captivating. WC (Aaron/1104 Imperial Rd./Cary, NC 27511)

BROKEN CIRCLE #1 5.5x8.5 \$7 16pgs.

Broken Circle is a 'zine focused on Anti-Racist Action (ARA) in Comox Valley. Intended to inform the reader on the threat of racists in the community, this 'zine is also enlightening to the average reader. Aside from the stats given on a couple Comox Valley racists and info on how to join the ARA group, all the other information given is applicable elsewhere. Included is a guide to racist and white power symbols, an explanation of the difference between racist and working-class skinheads, tips for protection during anti-racist protests, and a passage by the author explaining her history and motives in dealing with racism in her community. I think a circulation of this 'zine directed toward a more general audience would be an excellent tool, as I definitely learned a few things. WC (cvantiracism@gmail.com)

CHANIMAL PLANET #3 5.5x8.5 free/trade 24pgs.

I feel guilty in not giving this 'zine a good review, but guilty in the way that you feel guilty when someone you know but don't really like comes you and keeps talking to you and you want to leave but don't want to be so rude that it becomes awkward every time you see the person. I mean, I feel bad for this guy: his mom died and his girlfriend dumped him and he lives in a shitty apartment. He definitely knows how to write and how to pull the heartstrings, but reading this 'zine felt too much like listening to emo music. It just didn't stand out from other personal 'zines that I've read, and I didn't like that he quoted himself on the back. JM (Channing Henson/220 6th St. S/Moorhead, MN 56560)

CHOROBA MYSLI #2 6x8.5 \$5 36pgs.

The postal service must have been really lackadaisical in delivering this issue to the HaC bunker. This one is from 2003! Musically, *Choroba Mysli* is focused on the grind and thrash genre. Interviews with Rot, Hellnation, and Rabies, as well an article on The Swans, and a score of reviews. There is also an article on squatting, interviews with activists, etc. If you can read Czech you would likely find something of interest in the pages of this 'zine. MA (Martin Boranek/Vinarickeho 416/397 01 Pisek/Czech Republic)

DISTORT #7 8.5x11 \$7 10pgs.

Distort, the 'zine of the cult hardcore punk rock and roll. The focus in this issue is the band Integrity. A few rants about the influence and feelings of Integrity, as well as reviews of other bands from Cleveland, including Rocket From The Tombs, Nine Shocks Terror, H100s, and Inmates. This 'zine has a rad anti-scenster vibe. There is also an introduction or beginners guide to the wit and wisdom of Anthony Szandor LaVey, and a page talking about the concept of Abraxas and its relation to Integrity, and the "holy terror" hardcore sound, with bands like Bloodlet, Catharsis, and Integrity. Following that is an interview with Integrity guitarist Aaron Melnick, talking about his relation with Dwid and his time and experiences in the band. Rounding out the final 2 pages is an intro to obscure US hardcore by Ben Parker, and an article on the best ways to kill some one (in self-defense, of course). Overall this is a rad 'zine that has high quality writing about subjects they are passionate about, without falling into the usual aloof scenster attitude. I thought this was totally badass, and I can't wait to order back issues and read the new issues. CD (PO Box 239/North Carlton/Victoria 3054/Australia)

ENTER THE NINETIES:POETS, PUNKS, POLITICS 5.5x8.5 \$2 44pgs.

This 'zine captures an era of the ABC No Rio venue in New York City. It begins in 1990 and moves onward. Most of the topics here are related to scene politics, keeping ABC No Rio open, and problems with drugs & violence, among other things. It's quite detailed, as the person who compiled the 'zine did several interviews and included a lot of information—however, this is possibly the 'zine's downfall. I got pretty bored after reading a few pages of: "Well this person did this, it was great, I remember those days." Not to say that the history of such a successful (in its length of existence) space isn't important to remember, write down, and archive... but it still got a bit tedious for me to read. Take it at what you will—if you are interested in reading about ABC No Rio history pick this up. CB (Black Star Publishing/PO Box 20948/New York, NY 10009; [abcnocriode.org](http://www.abcnocriode.org))

FREE SOCIETY #16 5.5x8.5 \$3 52pgs.

Free Society is filled with writing about the life of editor Stuart. Based in the Sarnia region of Ontario, Canada Stuart describes some recent events in his scene and the merits of their DIY genesis. Writing of one event, the (Do It Ourselves) D.I.O. Fest he describes in detail how a community might create and pull off a well run and well attended music festival. He writes of other activities within this scene that keep things enjoyable, including a weekend group vacation at a cabin on a lake. Elsewhere the essays are personal in theme. Stuart writes of finding punk and it's apparent freedoms, his evolution to a vegetarian diet, and his total immersion in both the good and bad aspects of skateboard culture. There are some music reviews, half being a list of Stuart's 10 favorite recordings, the rest reviews of band demos. The last quarter of the pages are given to publication of the summer 2005 communiques from the Zapatista General Command in English translation. The documents included here were issued between 19 June and 13 July and concern the initial declaration of a Red Alert and the subsequent gatherings and consultations toward realizing the strategies and methods of the movement. With sources for seeking further information included this is a nice public service for those unaware of this event. SJS (freesocty@hotmail.com)

GREEN ANARCHY #21 8.5x11 \$4 88pgs

As with each issue of *Green Anarchy*, not all but not all readers will find this a mixed bag. But that is a strength of this publication. Within the *Green Anarchy* realm of anti-authoritarianism and anti-civilization we find you will find a range of opinions and ideas concerning tactics and fireways toward escaping into wildness. Some will seem wise and connected while some will seem absurd and out of touch depending upon the reader's cosmology. What these writings do share is a consistent level of thoughtfulness from their authors, anonymous though they may be. In these pages you will find essays concerned with the deepest connections between humans and nature and the necessity for rewilding ourselves toward the rhythms and expressions of Planet Earth and away from modern western civilization. You will also find pieces to uplift us, seduce and self-righteous criticism of some well known anarchist events and social organizations, and some reprints of seemingly bedrock writings of Green Anarchy philosophy. Scattered throughout are many pages cataloguing indigenous, ecological and social resistance actions and movements around the globe and the repressive reactions to which governments, etc. on. *Green Anarchy* is unflinching in its critique of civilization, agriculture, and technology and easily draws lines from these aspects of human society to the darkness of war, violence, and domination that pervades our lives. The *Green Anarchy* collective puts forward a different path that, of course, will appeal to some. SJS (PO Box 11331/Eugene, OR 97440; greenanarchy.org)

THE HILT VOL. 2 #6 5.5x8.5 \$7 20pgs.

I really liked this 'zine. It has a positive, constructive tone that reminds me of why I'm still interested in punk rock and politics, and why I'm interested in solving problems in our communities. Although many of the writers are still in their teens, they have important and insightful things to say. It's a whole lot more than most kids say about their teen years. Articles in here are about anarchism, parental authority, violence vs. non-violence, radical economics. Other things are letters, comics, and lists. Sometimes the writings are a bit too simplistic, but it's certainly a start. At this rate, these kids will be awesome writers. Pick this up. CB (Luke Romano/234 Jamestown Blvd./Hampton, NJ 08037; freewebs.com/thehilt)

INCIDENTAL AFERTHOUGHT #3 5.5x8.5 \$7 20pgs.

Something of a personal/music lovers' 'zine. Put together by a major Born Against fan, this issue features coverage/info on assorted bands and labels such as Vermiform, Page 99, Portraits Of Past, Econochrist, Dischord, Fugazi, Pig Destroyer, and Bad Religion's Brian Baker. Also includes the authors' frustration with some company he thought he might find a position in. Only negative note on that story/rant is that I can't decide if it's amusing or just obnoxiously annoying how often he references being pissed at the dog guy for a bad attitude. It seemed a bit overboard so it's hard to tell if it's deliberate or not. He also disses Joe Lally from Fugazi ("as a person?"), and that seemed a bit harsh considering the context. Anyways, this 'zine provides some interesting band information if you're into the bands he discusses but it's hardly stellar. Would've been cooler if the mix with the songs (bands: Black Flag, Bad Brains, Pig Destroyer, Discordance Axis, etc) he listed on the back came with the 'zine. WC (incidentalfurtherthought@yahoo.com)

IF DEATH COMES #1 5.5x8.5 \$1 20pgs.

I've heard of people sneaking across the border to get a better job, or to escape the law, or to get cheap boob jobs, but Todt tries to sneak across the US/Canadian border in the middle of the sweaty summer to meet up with his girlfriend. I guess that's what they mean by "blinded by love." He gives us the background of how they met while on a trip to Portland, and how he eventually just buys a Greyhound ticket across. The sad thing is that after all the effort he put into this relationship and all the deportations he faced, he "sort of" cheats on his girlfriend and she dumps him. A good story none-the-less about the weird shit that happens when traveling, especially when stalking love. JM (Todi/6265 North St./Halifax, NS B3L 1P4/Canada)

IT'S NOT JUST BOYS FUN #4 5.5x8.5 \$7 100pgs.

This 'zine is packed with writings from primarily women-identified rape and sexual assault survivors. It's full of diverse voices (not just "radicals") and there aren't a whole lot of terms to get tripped up when reading. It's no-nonsense anti-rape and sexual assault, simply because of the horrible and painful stories told in these pages. The 'zine itself, however, is a positive step in the right direction where survivors are able to express themselves, share stories and move on with their lives. This isn't for the light-hearted, but it's worth reading. CB (Elena Stoehr/Vincenzstr. 24-26/10165 Köl/Germany; nojustboysfun.de)

LASAGNANOLOGY #1-#4 4.25x5.5 1 stamp 8-12pgs.

Perhaps the result of boredom in school? Super short comics about nothing in particular. Mostly gross out humor, which I'm a fan of. However, the content was quickly forgotten. MA (thespoonboy@hotmail.com)

LAST HOURS #11 8.5x11 £1.50 116pgs.

A cool and flashy euro 'zine that features lots of reviews, interviews and articles, with emphasis on metal, indie, and punk. Features interviews with Against Me!, Darkest Hour, Down and Outs, Pennywise, Fighting Shit, Dave (from the 'zine *On Subbing*) and more! Lots of articles and columns featuring political happenings (Europe and internationally), recipes, crafts, putting on DIY shows, and more! A fun read for anyone, especially people unfamiliar to European viewpoints on war, punk, and DIY. CJ (PO Box 382/456-458 The Strand/London/WC2R 0DZ/UK)

LITTLE LIES • audio 'zine cassette

Already you know this is cool cuz it's on a cassette and it's a 'zine and there aren't a lot of these around. I always thought audio 'zines were a rad idea, and this one didn't make me think any different. This is comprised of a variety of stories told by the people they happened to in an attempt to better convey the emotions that go with them. Emotions that the compiler of this project feels would go too far undetected if left in print. The first story is some recited writing; the second is about the seemingly backward idea of finding work to avoid life, and the adventures in Mexico City as a traveling anarchist and bus-rusher. Side B includes declarations of resisting life's shit: adventures as a costumed tofo block, a story of "how punk saved my life" from drugs, and a 36 year old punk's outlook on life presently. The stories are told by 4 main guys and each has his own storytelling style. The artwork and layout is pretty cool looking, too. Altogether this makes for one sweet little first release. Looking forward to more stories. WC (Chad Brunk/9 King Ave. #5/Columbus, OH 43201)

LOSERDOM #13 6x8 £2 36pgs.

This is a long-time-running 'zine out of Ireland—almost 10 years. This issue has an interview with Saul Williams discussing working with independent vs. mainstream publishing and personal politics. There are tons of 'zine reviews, some comics, information about and top 5 list of Irish films, and an excerpt from the writers' thesis on Irish 'zine history. Pretty good and diverse in its contents. CB (Anto/Fiat 417/New Cabra Rd/Phibsboro/Dublin 7/Ireland)

MAJOR MALFUNCTION ZINE #3 5.5x8.5 \$7 24pgs

A persona type hardcore fanzine done in the cut and paste style, out of The Philippines. There is an article about gender equality issues in the scene and the world, interviews with US bands Names For Girls and Mental, The Philippines' Gun Reaction, and The Netherlands' Jeenock. Lots of reviews of 'zines and a few music too. CD "Wake Up" Mo am #41 St. Martin St./Rossuya Village 2/Fundang Songa/Quezon City 11160/Philippines)

MAMAPHILES #2 5.5x8.5 \$4 72pgs

Mamaphiles is a collection of short pieces from mothers in the motherhood 'zine/club community writing about the painful, beautiful, and powerful process of raising children, comp them grow as their own personages, and be omega/separata bears in the world. As a mother of a four-month old, I can relate a lot to the pieces that speak about the senselessness you feel as the natural process of separation occurs from an infant to two people; all the while feeling great hope and excitement for your growing kid. Some pieces offer advice on mothering your child at various stages and others not talk about how things are or how they have faced certain stages and issues. It's a nice balance of content and each piece is short enough that you can get a good amount read in the short bursts of free time while mothering. LO (PO Box 4803/Halltown, MD 21211)

MATE AMARGO 4.25x5.5 free 28pgs

This is a short story written in the third person about a girl who finds herself traveling in a poor area of a small country. Nervous as she is, she makes fast friends with her host and begins to learn the language. She visits with children living in poor conditions and spends time with a variety of people living in slums, all the while feeling very welcomed. Realizations are made that even though some of these people live poor lives, they have an immense feeling of pride and community surrounding them. This is a fairly decent read, as other cultures are always interesting. Especially when it focuses on the people in communities with the most heart. WC (Koenig Hilsen/Rosenvægts Alle 17, St./2100 Copenhagen Ø/Denmark)

MISLED YOUTH NETWORK INFO PACKET

7x8.5 donation 48pgs.

This is all information about a great project this group is putting together to try and create alternative resources/support for young people stuck in the mental health and/or the prison systems. They want to bring awareness to the fact that many of the kids who get into the system are given little option of rehabilitation, especially those who are put into the system by parents or caregivers who no longer want them at home, as well as creating artistic outlets for those already in the system. Much of this info packet is the outline of a book to come. I'm not sure where their project is at this point, but the info packet at least has some interesting stories and articles for anyone who wants to know more about or is an incarcerated youth. JM (PO Box 515/Church St. Station/New York, NY 10008)

MR. WALLOW #1 7x8.5 \$1 12pgs.

This is a cartoon by a prisoner about the different things he does to pass the time. He watches TV and showers with his boxers on and even creates a talk show where he interviews a sock puppet. He has a pretty cynical sense of humor that made me laugh out loud. A very full 12 pages with clever drawings. JM (Kenneth Shaw K-58396/A1-129L/NKP-PO Box 5000/Delano, CA 93216-5000)

ZINE REVIEWS

MR. WALLOW #2 7x8.5 \$1 24pgs.

This is a 'zine chock full of funny little comics, screen plays, comics reviews, and info on how to get on the indie animation channel. Some of the small text was a bit washed out and hard to read, but other than that this gave me a few chuckles, like any poorly drawn and overly thought out comic strip should. CD (Kenneth Shaw K-58396/A1-129L/NKP-PO Box 5000/Delano, CA 93216-5000)

MY FRIENDS AND THE PIT #2 8.5x11 \$2 20pgs.

In this issue, they have decided to switch to English to get more coverage out side of Malaysia. Bands interviewed are Under Attack (Singapore), Last Minute (Malaysia), I Accuse (USA), plus short, six question mini-interviews with Apathetic Ronald McDonald, RhinoXCharge, Young And Dangerous, B.U.S.H., Self Made God, Happo Hikken, and Frank Castle Gonna Break Your Neck. There is lots of random columns on different subjects, always cool to read a perspective from the other side of the world. With time, this looks to be the HaC of SE Asia. Fleshing out the rest are reviews of music and 'zines, ads, and photos. A cool starting point for anyone curious about the SE Asian hardcore scene, not to mention a good layout. CD (myspace.com/myfriendsandthepit)

THE NEW SCHEME #13 8.5x11 free 56pgs.

The New Scheme is a music 'zine from Boulder, CO compiled of interviews, articles, and reviews. Two essays in this describe the discographical and personal histories of The Medications and singer/songwriter Medelle. Interviews include Chris Browne of Achilles, Brian and Anthony of New Electric, Rick Jimenez of This Is Hell, and Allen Epley of The Life And Times. They are short but intelligent, touching on recordings, performance, and personnel of the bands in question. The book and record reviews are many, in depth, and show serious cross genre knowledge of underground music. Many seem like short articles on the band up for review. The New Scheme provides clear, matter of fact writing throughout. A PDF of this issue is apparently available for download at thenewscheme.com. SJS (PO Box 7542/Boulder, CO 80306; thenewscheme.com)

ONE WAY TICKET #4 4.25x5.5 \$2 48pgs.

A personal 'zine from this angry young Canuck. The style of this 'zine is very *Cometbus* and *Scener*-esque, two of my favorites. There are some contributions on stories about growing up and traveling. Very nice silk screened covers, I can tell he put a lot of work into it. I think it's worth the two bucks. MO (Julian Evans/CP 55018/Montreal, QC/H3G 2W5/Canada)

PROUD DISGRACE FANZINE #1 8.5x11 \$2 36pgs.

This is Boston-centric music fanzine with content focused on an apparent resurgence of 1975 era punk rock. Features include interviews with Shanghai Valentine, Red Invasion, and Jimmy Reject of the Dimestore Haloes. The interviews dispense with record jacket introductions and explore connections to the Dead Boys/Johnny Thunders glam punk era and attitude. Jimmy Reject is also the editor of this 'zine allowing that interview to establish the ground rules for future issues. The second half of this issue is filled with reviews of music and video with an emphasis on reissues. SJS (Blueboy Productions c/o Jimmy Reject/4 Fox Run #1/Marshfield, MA 02050)

PROUD DISGRACE FANZINE #3 8.5x11 \$2 24pgs.

In this issue of *Proud Disgrace Fanzine*, we are treated to an interview with one of GG's early band's, The Jokers, who were too drunk for hardcore and too naughty for new wave, as well as a rabid review for the legendary Belgian punk band The Kids long lost third album, for Kids completeists only. Also reviewed is GG Allin's *Violent Beatings* CD, and a Tampons show. My copy is missing a page, so I only have half of that last one, but I really like the writers attitude about the music, and his archivist enthusiasm, and the quality and depth of the writing. Other rants include "The Ramones, Blink 182, Dead Boys, Sid Vicious And The Second Coming," "Looking Back On My Favorite Hardcore Band" (Flag of Democracy), and "I Was A Teenage Misanthrope: The Ballad Of Ritchie Wretch," which takes up the most pages, as well as the most of my interest. This gets a thumbs up from me as far as content, but I did think the layout was a bit stale. Otherwise though, I thought this was cool and stimulating. CD (see above address)

PROUD DISGRACE FANZINE #5 8.5x11 \$2 34pgs.

This is the literary issue of this 'zine. Some decent, some bad. It's all rooted in punk, so don't get too turned off. There's some weirdness to it all, which is what kept me reading. MA (see above address)

RENT THIS SPACE #4 6x8.5 \$3.80 68pgs.

Dylan writes about last summer when he went on tour twice and participated in the G8 protest in Scotland. He illustrates his antics by including lots of photographs, which always gets extra points in my book. I learned that after marching through Scottish fields for hours you can still cut a deal with the cops, and that sometimes the best way to smash the state is to go skinny-dipping. I didn't think I'd like reading a 'zine about hanging out with people I didn't know, but Dylan has a tact for making it interesting and amusing. This is a good 'zine with excellent formatting. I would recommend it as an example of how a personal/traveling 'zine can be very entertaining. JM (Dylan Haskins/43 Marlton Demesne/Marlton Rd., Wicklow Town/Co. Wicklow/Ireland)

RIGID FORMS SELL 4.25x5.5 \$2 48pgs.

Rigid Forms Sell is a 'zine full of poetry by two people named Enola Cola and Hurt Raccoon. It features about 50 pages of short poems about war, the effects of our nation actions worldwide and at home, and the need for change (in many ways). I enjoyed reading these poems, even the personal ones that I couldn't grasp onto as well. Recommended. CJ (N/696 Victory St./LaSalle, ON/N9J 1V7/Canada; beatingheartspress.com)

ROCK BOTTOM #24 8.5x11 free 104pgs.

A large format punk rock fanzine with heavy metal leanings and an international focus. About 3/4 of the pages feature interviews with many bands. Most run 1 to 3 pages and cover band history, current recordings, tour plans, and home scene conditions. There are longer interviews with Unit and Runt, two bands from England. Other interviews include DeadPad, Spacciatori Di Musica Stupefacente, Bhangra Beat, Dead By Wednesday, Slush, Fishkill, Gargantua, ZAC, The Cardiacs, Suicide Watch, Wasted, Escapism, Ravensthorn, Belvedere, Opium War, Sam Gillard, Hellsonics, Klown, Hellwitch, and John Carter of April Metal Productions. There is also an overview of the life and times of death metal's archetypal band: Possessed. The last quarter of *Rock Bottom* is filled with music reviews and photos of band and people. Editor Marcy opens this issue with information about her life, a letters section, and short bits of news about bands, labels, and rock related stuff. *Rock Bottom* offers much to read and a cross section of European and North American underground rock and metal scenes. SJS (Marcy A Miller/10088 Pleasant Ridge Rd./Harrisonville, PA 17228; rockbottomzine.com)

SOFAKARTOFFEL #8 4.25x5.5 \$1/trade 52pgs.

In this chapter of Sandra's life, she lives in a trailer constantly evading eviction. Man, those Danish cops really come down hard on punks and squatters. Between dealing with looming eviction, and a winter sun that barely comes up, Sandra has had some hard luck but some good times. This 'zine is an interesting view into squatter/punk life in Denmark, plus I learned how to say "thanks for shit" in Danish ("tak for lort"). It had a nicely handmade cover, plus English translations of the parts that were in Danish. JM (Sandra/Rosenvaegs Alle 17, St./2100 Copenhagen Ø/Denmark)

SORRY TREES #2 8.5x11 \$1.50/trade 24pgs.

For a 'zine with seemingly very little effort or mindless put into the formating, the content of this is actually pretty varied and pretty interesting. Besides the usual interviews with local bands and reviews of favorite albums, there is also an interview with the drummer of MDC, an article on real zombie dogs, and tips on saving gas—among other random and interesting articles. I liked the content of this 'zine, but I had a problem with the editing (or lack thereof). It was pretty crammed together and there was an interview with a local band that directly transcribed and, man, I really must say a little editing with interviews goes a long way. Regardless, overall good content, but I hope later issues have some better formatting to make the info easier to read. JM (Paul/13329 Winterstown Rd./Feltow, PA 17322)

THE STUDENT INSURGENT #17.1 news \$2 26pgs.

This is a radical student newspaper at the University of Oregon, previous issues of which has been reviewed many times in previous HaCs. [Hey, check it out, there is even another issue reviewed right below this one! Damn, we get a lot of these for review.—Lisa] They cover local, national and international issues. Some examples: a local ex-hippie and his battle to sell joke books; crimes of war against humanity committed by the Bush family & reasons why we should all be pissed; an update on racist vigilante anti-immigrant border patrol groups near San Diego and people who work to keep them in check; information on "weeds" and their health benefits. This is a really cool resource and I hope that it has some popularity among the community in Oregon. I would be grateful for a paper like this in Goleta. CB (UO Student Insurgent/Suite 1/1228 Univ. Of OR/Erb Memorial Union/Univ Of OR/Eugene, OR 97403)

THE STUDENT INSURGENT #17.2 news \$2 26pgs.

This is a huge newspaper-style 'zine with a full-color cover, comics section, professional looking layout and other newspaper knick knacks. It's essentially an alternative media newspaper put out by students of the University of Oregon. They've done a fine job reporting on important news topics and events in their community. There's coverage on a huge mass bike ride that took place and attracted attention of the police, a science vs. nature debate, information on Stan "Tookie" Williams trial, and other various activism updates. This seems to be a very good information source for the local activists as well as for others looking for a source of news media opposed to the filtered-out mainstream circuit. WC (see above address)

SUPPORT 5.5x8.5 \$2.50 64pgs.

Support is a 'zine put together by Cindy of *Doris* 'zine writer and the fine folks at Microcosm. It also features cover artwork by Cristy Road of *Green Zine*. This 'zine is a compilation of comics, writings, definitions, stories, letters, rants, and all sorts of stuff regarding rape and sexual assault. It offers different perspectives about supporting survivors. The writings are directed at people who have survived any type of sexual assault and people who want to be supportive of survivors. This is all-inclusive and really something special. It wasn't an easy read—I had to set it down many times as to not get overwhelmed—but it is worth your time. I wish everyone could read this, because this is the type of material that will help solve problems like rape and sexual assault. With more communication and ideas being spread, we will all be more aware of our actions and words, and how these effect each other. GET THIS. CB (Microcosm Publishing/PO Box 14332/Portland, OR 97293; microcosmpublishing.com)

TALK IS CHEAP #2 8.5x11 \$2 24pgs.

This, the second installment of *Talk Is Cheap*, features interviews with the bands Mistake and Tarpit, as well as artist Bill Hauser. I really liked the article in here on meeting Ian McKay. There are also a few reviews of music to be found in these pages. This is a cool start, hopefully next time with more, bigger and better. CD (3044 Pleasant Ave. S #4/Minneapolis, MN 55408)

TAZEWELL'S FAVORITE ECCENTRIC 4.25x5.5 \$1/stamp/trade 20pgs.

Tazewell's Favorite Eccentric is a personal 'zine by Sarah Rose. It includes her thoughts about getting older, a letter to George Bush, some drawings, a strange story spinning off from a dumpster diving episode, and a brief summary of her past of being a self-abuser in an abusive relationship. This 'zine documents Sarah passing into what seems to be a very mature stage in her life. Especially where she talks about what she is looking for in someone to love, while realizing she is perfectly happy and capable by herself. This is a very insightful look into one person's life with a basic (but nice) DIY cut-and-paste layout. I enjoy 'zines like this as it's intriguing to learn about a strangers' life who is willing to share, and then sometimes even finding common ground. WC (Sarah/PO Box 816/N. Tazewell, VA 24630)

TELL ME ABOUT THE FIRST TIME YOU CAME TO ABC NO RIO 5.5x8.5 \$2 20pgs.

This 'zine, compiled by Vicki Law (the same person who compiled the other 'zine I reviewed, *Enter The Nineties: Poets, Punks, Politicians*), is a collection of short blurbs about people's experiences about their first time at ABC No Rio. Actually, some of the writing in here is recycled from the other 'zine. The people writing here are all currently involved with ABC, it seems. Most of their memories involve punk shows or Food Not Bombs back in the early 1990s. To be honest, this got pretty boring, and some of the writing here is hard to follow, due to bad syntax. At least it's kind of short. CB (Black Star Publishing/PO Box 20948/New York, NY 10009; abcno Rio.org)

TERR INFIRMA-VITA OBSCURA #S-1 5.5x8.5 \$1/trade 24pgs.

The subtitle of this 'zine is "The Search for Redemption." It contains cut and paste artwork, nothing that seems computer generated (in fact it is quite obvious that no picture is un-touched). It has everything from popular cultural images and icons to unknown persons, all manipulated to have something stuck up someone's nose. I have to admit I chuckled a few times but there is nothing really spectacular, just someone having a bit of silly fun. CB (Skorn & Pierre/709 Middlebury Rd./Webster, NY 14580; terra-obscura.com)

VERSUS #4 8.5x11 \$2 24pgs.

This is a straightedge hardcore fanzine from the UK, put together recovering alieks, addicts, and AA meeting attendees. Interviews with Slapshot, Bold, Death Before Dishonor, Justice, Life In Your Way, Go Team Records, With Honor, Greyskull and Bust Streetwear clothes. The whole angle of this 'zine is that the editors love sXe hardcore, because it has helped them get through their addictions. The interviews are pretty average, with some questions about band member's struggles or views on addiction. The one column was really interesting though, written by a man who took after his abusive alcoholic father, joined the army at age 16 after stabbing his dad (after he beat him and his mum). He then proceeds to live it up as a violent drunken army dude, turning into a full-blown alcoholic. He gets out of the army and moves to Miami to be a bodyguard/muscle for some "heavy people," violent work, and hurting people regularly. He ends up rich and snorting coke all day at his fancy pad, when he finally felt spiritually bankrupt. He goes back home to visit his sick mum, and goes on a last drunk with some old army pals. He blacks out only to awaken covered in blood in a park, and comes home to the police waiting for him, it turns out he smashed a glass in someone's face during the inevitable bar fight. So he cleans up in prison, discovers AA and gets out early for good behavior, and here he is writing a column for our pals at *Versus* fanzine. Its cool to see crazy real life stories like that in a 'zine like this. A good effort. CD (70 Badshot Lea Rd./Franchise, Surrey/UK 99 9LT/UK)

WHISKEY PLUS #1 8.5x11 \$1+stamp 16pgs.

This is pretty much a 'zine about some guy's take on pop music. An "examination" of pop music, reviewed karaoke performances, a look at songs entitled "Fuck You," a review of a Korn show, and an attempt to decipher Oasis lyrics are the bulk of the content you'll find in this 'zine. It reminds me of stupid pretentious art school bullshit, in that it's completely self-serving and devoid of value. I'm not one to care about a stranger's opinions, though, which means I'm pretty much going to dislike a 'zine about irrelevant and worthless opinions. That said, I appreciate Nate's willingness to print his ideas and distribute them accordingly. If you care about this guy's life in relation to pop music, this is the 'zine for you. Send \$1 plus postage. MP (Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408)

XTRA TUF #5 5.5x7 \$7 194pgs.

Xtra Tuf is a book size publication that tells of salmon fishing in the coastal waters of Alaska. Subtitled "The Strike Issue" editor/author Moe Bowstern provides information regarding all manner of salmon fishermen and their ongoing struggles with processing plants over adequate prices for fish. Sometimes these struggles result in strikes and those actions are the focus here. Divided into three sections named: "Win," "Lose," and "Draw," Moe tells of strikes and their outcomes by collecting memoirs, oral history, interviews, comics, book excerpts, and press releases from the United Salmon Association, the union which coordinates much of the action. As a salmon fisher Moe describes various fishing practices and difficulties. She introduces the reader to a hierarchy within the fishing industry that effects any organization efforts and intentions of a strike. As a strike organizer she tells of public relations efforts to win general support for fishermen, the difficult negotiations with canning facilities as they are bought out by multinational corporations, the often tricky dealings and decisions within the union membership, and scab fishing. *Xtra Tuf* delves into the relationship between community based working people and corporations who provide jobs in that community but rarely consider it's future interest. Her writing has the candor of a participant and the skill of a journalist. The contributions from fellow fishermen provide the specifics of local place and history. The graphic design of the pages and covers is elegant and easy to read. SJS (Microcosm Publishing/PO Box 6834/Portland, OR 97228; microcosmpublishing.com)

THE YELLOW RAKE #1 8.5x11 \$7 32pgs.

The Yellow Rake looks pretty professional, like something that would come out of the Creative Writing Department at a college. Instead this must just be done by a group of punks with good skills in writing and also good at getting people to advertise in their 'zine. It includes a few stories and joke reviews, but most of the 'zine is, well, creative writing, albeit good creative writing. My favorite part of the 'zine was the editors' account of visiting the Focus On The Family headquarters and finding out that it's just as massive a gift shop. I wonder if they sold Pat's Diet Shake. I'm pretty sure this 'zine is free, so if you're into creative writing you might want to check this out. JM (Brian Polk/PO Box 181024/Denver, CO 80218)

BOOKS • BOOKS • BOOKS • BOOKS • BOOKS • BOOKS • BOOKS

DORIS: An Anthology 1991-2001

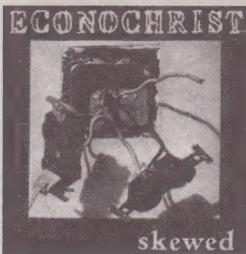
book by Cindy Crabb 6.5x8 \$14 320pgs.

I'd only recently discovered *Doris*, so when I saw this book in the review box I was glad to take it home and catch up on the first ten years (1991-2001) of this awesome 'zine. Due to the content, *Doris* would have to be characterized as a personal 'zine, but Cindy easily avoids the clichés that many personal 'zine writers fall into. She writes about her daily comings and goings, but she also includes advice, short stories, and clever illustrations, like a "DIY anti-depression guide" and a short story about working at a donut shop. The personal stories and reflections she does tell are interesting and insightful. She's not afraid to embarrass herself to the reader and admit and discuss things in her 'zine that most writers won't touch, ranging from surviving incest, to getting sucked into unhealthy relationships, to buying a vibrator. On the flipside, Cindy tells some positive stories about her adventures train traveling through Siberia, living alone in a treehouse, and just hanging out with her foster sister and her faithful dog, traveling and living together all over the US. In a world of so many pretentious writers, Cindy's honesty, from beginning to end, makes a 'zine from 5-15 years ago still well worth reading. JM (Microcosm Publishing/5307 N Minnesota Ave./Portland, OR 97217; microcosmpublishing.com)

RUSTY STREET QUARTET

book by Raegan Butcher 5.5x8.5 \$10 264pgs.

While not exactly a 'zine, *Rusty Street Quartet* is an intriguing book of poetry written by Raegan Butcher. Butcher previously wrote a book of poetry entitled *Stone Hotel* about his realizations about the world after getting released for prison after 7 years for armed robbery. *Rusty Street Quartet* is a book of poetry about the harsh realities of life; from the temptations of sex and suicide, to dealing with past choices and living with dilapidated parental figures. Instead of being an average compilation of poetry, *Rusty Street Quartet* seems more like a book of daily realizations put into poetry that function almost as a diary for Butcher, which is far more interesting than trying to decipher hidden meanings or symbolism. A good read, and good looking as well, with a beautiful hand-printed cover containing 264 poems in 340 pages. CJ (CrimethInc. Far East/PO Box 1963/Olympia, WA 98507; crimethinc.com)



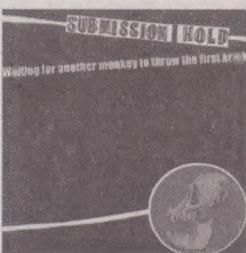
ECONOCHRIST - Skewed 7"
These four songs were recorded in May of 1993. This was the last record ever recorded by Econochrist. Fantastic music, great unique singing, and angry political content. A great hardcore record. (Ebullition #15)



END OF THE LINE - 12"
An amazing hardcore band from San Diego. Members of Heroin, Antioch Arrow, and John Henry West. An aggressive version of Heroin. One of the most vicious, raw, and wild records to come out on Ebullition! (Ebullition #10)



PORTRAITS OF PAST - LP
Extremely influential, Portraits Of Past has influenced an entire generation of emo and screamo bands with their powerfully moody and passionate blend of hardcore and emotive energy. (Ebullition #32)



SUBMISSION HOLD - Waiting For Another Monkey... LP/CD
A blend of political content, abrasive hardcore, memorable song writing and incredible vocal power. Truly fantastic material from this amazing band. (Ebullition #41)



SUBMISSION HOLD - Sackcloth and Ashes... LP/CD
Another great record from these cult favorites. Submission Hold creates an extremely unique sound that stands out as inspiring and life affirming. An awesome band. (Ebullition #50)



STRUGGLE - 7"
Influenced by Downcast and Rorschach. A powerful explosion of high energy hardcore. Furious and aggressive. Members went on to form Locust, Swing Kids, Crimson Curse, and Bread & Circuits. (Ebullition #5)



STRUGGLE - discography CD
This thirteen song discography CD includes their 7", LP, split 7" and compilation tracks. It also includes a QuickTime Movie for PC users. Angry political hardcore that never relents! (Ebullition #17 CD)

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YAGE - Anders Leben LP/CD
Fantastic emotive hardcore from Germany. Comparable to Yaphet Kotto. Sincerity, passion, and enthusiasm combined together in the perfect mix of melody and hardcore. Their final release. (Ebullition #55)



MANUMISSION - Binary Lung 7"
This great hardcore band released a split 7" with Los Crudos and as well as two of their own 7"s. Angry fast hardcore that was political and vibrantly vicious. (Ebullition #12)



SPITBOY - Rasana 7"
An amazing band from San Francisco, CA that consisted of four women playing extremely powerful hardcore that was influenced by the fact that they were all women living in a male dominated world. (Ebullition #22)



ORCHID - Chaos Is Me LP
Eleven crazed songs of emotive chaos and combustible hardcore. Blending it together to create emo violence. Screaming vocals and harshly angry music to keep crusty Klingons and Romulan emo kids dancing. (Ebullition #45)



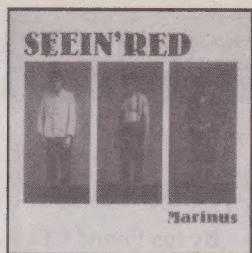
ORCHID - gatefold LP/CD
A diverse combination of arty sensibilities, heartfelt emotive song writing, Mohinder-esque drumming, frantic precision, controlled mayhem, and chaotic adrenaline. Orchid's final release. Nineteen tracks. (Ebullition #51)



AMPERE - All Our Tomorrows End Today CD/10"
Bursting with chaotic energy and dynamic sound variance; melodic yet harshly psychotic. Short bursts of emo-violence. Members of Orchid, Bucket Full Of Teeth, and Wolves. (Ebullition #57)



THIS MACHINE KILLS - Death In The... LP/CD
A mixture of classic early '90s hardcore influences such as Merle and Iconoclast combined with a more modern screaming vocal assault. Extremely political. (Ebullition #52)



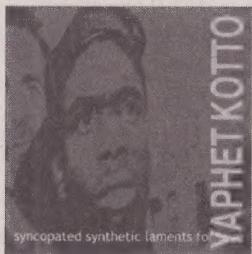
SEEIN' RED - Marinus 7"

Eight angry, fast, and aggressive hardcore songs from this awesome political hardcore band! Great stuff from these hardcore veterans! Unrelenting fury and politics from one of hardcore's oldest bands! (Ebullition #33)



YAPHET KOTTO - We Bury Our Dead Alive LP/CD

A torrent of melodic power fashioned from a duel guitar attack, hammering drumming, and a passionate duel vocal approach. Yaphet Kotto's third full length LP on Ebullition. (Ebullition #56)



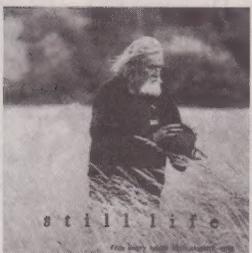
YAPHET KOTTO - Syncopated Synthetic Laments... LP/CD

Intensely melodic songs that will charm your body into a gyrating flurry of motion. The two guitar, duel vocal attack is relentless and pulsating with energy and emotion! (Ebullition #49)



V/A - Amnesia LP

Hardcore compilation featuring Failure Face, In/Humanity, Wellington, Three Studies For A Crucifixion, Ordination Of Aaron, Car Vs. Driver, Scout, Stephen Hero, Thumbnail, Ipecac, and Lybernum. (Ebullition #29)



STILL LIFE - From Angry Heads... LPx2

Pure emotion and honesty. One of the best hardcore emcore bands from the early 1990s. An amazing blend of melody, passion, and hardcore. Intensely passionate. (Ebullition #16)



DOWNCRAFT - 7"

The very first release for Ebullition Records! Downcast created a powerful sound that was influenced by Swiz, Heroin, Melvins and late '80s youth crew. Includes their classic, "Hate Comes Easy." (Ebullition #1)



DOWNCRAFT - LP

An extremely political hardcore band from the early '90s that helped to define '90s DIY hardcore. Angry political hardcore combined with melody and passion. Comes with a huge booklet! (Ebullition #6)

AMPERE - All Our Tomorrows Today 10"
AMPERE - All Our Tomorrows Today 3" CD

DOWNCRAFT - 7"

DOWNCRAFT - LP

ECONOCHRIST - double CD discography

ECONOCHRIST - Skewed 7"

END OF THE LINE - 12"

MANUMISSION - Binary Lung 7"

MANUMISSION - Diego Rivera 7"

ORCHID - Chaos Is Me 12"

ORCHID - Chaos Is Me/Dance Tonight! CD

ORCHID - Dance Tonight! 10"

ORCHID - Gatefold CD

ORCHID - Gatefold LP

PORTRAITS OF PAST - 01010101 LP

SEEIN' RED - We Need To Do More Than Music LP

SEVERED HEAD OF STATE - 1998 to 2001 CD

SEVERED HEAD OF STATE - No Love Lost CD

SPITBOY - Rasana 7"

STILL LIFE - From Angry Heads... double LP

STRUGGLE - 12"

STRUGGLE - 7"

STRUGGLE - discography CD

SUBMISSION HOLD - Sackcloth And Ashes... CD

SUBMISSION HOLD - Sackcloth And Ashes... LP

SUBMISSION HOLD - Waiting For Another... CD

SUBMISSION HOLD - Waiting For Another... LP

THIS MACHINE KILLS - Death In The... CD

THIS MACHINE KILLS - Death In The... LP

YAGE - Anders Leben! LP

YAGE - Anders Leben! CD

YAPHET KOTTO - Syncopated Synthetic... CD

YAPHET KOTTO - Syncopated Synthetic... LP

YAPHET KOTTO - The Killer Was In The... CD

YAPHET KOTTO - The Killer Was In The... LP

YAPHET KOTTO - We Bury Our Dead Alive CD

YAPHET KOTTO - We Bury Our Dead Alive LP

V/A - Amnesia compilation LP

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REVERSAL OF MAN - This Is Medicine CD
LOS CRUDOS/SPITBOY - split LP
ECONOCHRIST - Another Victim 7"

...some other stuff we distribute...

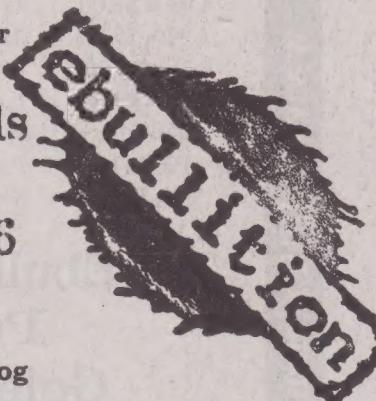
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BRUTAL KNIGHTS - Pleasure Is All Thine CD
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BULLETS IN - Conceive LP
BURIAL - Never Give Up... CD
BURIAL - Never Give Up... LP (import)
CAREER SUICIDE - Invisible Eyes LP
CHARLES BRONSON - CDx2 discography
CHARM - Shikami 7"
CRIMSON SPECTRE/UWHARRIA - split CD
DEFENSE - From The Start CD
DAITRO - Laisser Vivre Les Squelettes LP
DANSE MACABRE - Synkopenleben... CD
DEAD HEARTS - No Love, No Hope LP
DÉSOLATE VOID - Self Medicated Psycho CD
DIRECT CONTROL - You're Controlled LP
FICTION - Names CD
FUCKED UP - Generation cassette
FUNERAL DINER/NEXUS 6 - split LP
GOOD CLEAN FUN - Between Christian... CD
GASP - An Earwig's Guide To Traveling CD
HIRAX - Not Dead Yet CD
HIRAX - The New Age of Terror CD
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LIFE CRISIS	- ChurchState	7"	C
LIMP WRIST	- discography	CD	L
LOOK BACK AND LAUGH	- By the Pound	CD	J
LOOK BACK AND LAUGH	- 1st	CD	G
MISERY	- Next Time/Who's The Fool	CD	J
MY DISCO	- Collapse Of An Erratic Lung...	CD	J
MURDER DISCO	X - Ground Zero Stuttgart	LP	P
NAUSEA	- Punk Terrorist Anthology #1	CD	P
NAUSEA	- Punk Terrorist Anthology #2	CD	P
NITRO TOKYO	- Hell Yeah	CDep	G
NO HOPE FOR THE KIDS	- LP		M
NEGATIVE APPROACH	- Ready To Fight	CD	P
OATH	- Mini LP (gatefold & limited edition)		S
OLD MAN GLOOM	- Seminar III	LP (gatefold)	S
ORDRENEKT	- Guddommelig Incest	CD	M
ORDRENEKT	- Guddommelig Incest	LP	P
OBSERVERS	- Lead Pill	7"	C
OFF MINOR/MY DISCO	- split	7"	C
ORCHID	- Totality	CD	L
POPULATION REDUCTION	- At The...	CD	L
QUILL/I DON'T CARE	- split	CD	J
RAJOITUS	- Hat Morker Amfetamin	CD	M
REGULATIONS	- LP		M
REGULATIONS	- CD		L
REGULATIONS	- Electric Guitar	LP	M
REGULATIONS	- Electric Guitar	CD	L
ROSENBOMBS	- 7"		B
SIGNAL LOST	- You'll Never Get Us...	7"	B
STOP IT!!	- Demo	CD	G
SICK OF TALK	- 7"		C
STRAIGHT TO HELL	- Commence...	LP	P
STORMCROW	- Enslaved In Darkness	LP	M
STORMCROW	- Enslaved In Darkness	CD	M
THOUGHT CRIME	- Its All In Your Head	LP	P
TOXIC HOLOCAUST	- Evil Never Dies	CD	L
TOXIC HOLOCAUST	- Hell On Earth	CD	L
TOXIC HOLOCAUST	- Hell On Earth	LP	S
VIOLENT MINDS	- Riot	7"	B
VOETSEK	- Kick It	7" (8 songs)	B
WITCHFINDER GENERAL	- Live '83	CD	P
WOW, OWLS!	- Pick Your Patterns	CD	L
WOW, OWLS!/THE SETUP	- split	7"	C

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